THE SEVENTH DOCTOR'S ADVENTURES CONTINUE INSIDE

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Directing Survival

The Masque of Mandragora

Space Games to be won

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THE MASQUE OF MANDRAGORA

ORIGINAL SCRIPT © LOUIS MARKS 1977 ART COLIN HOWARD COLOUR STEVE WHITAKER LETTERS SOPHIE HEATH

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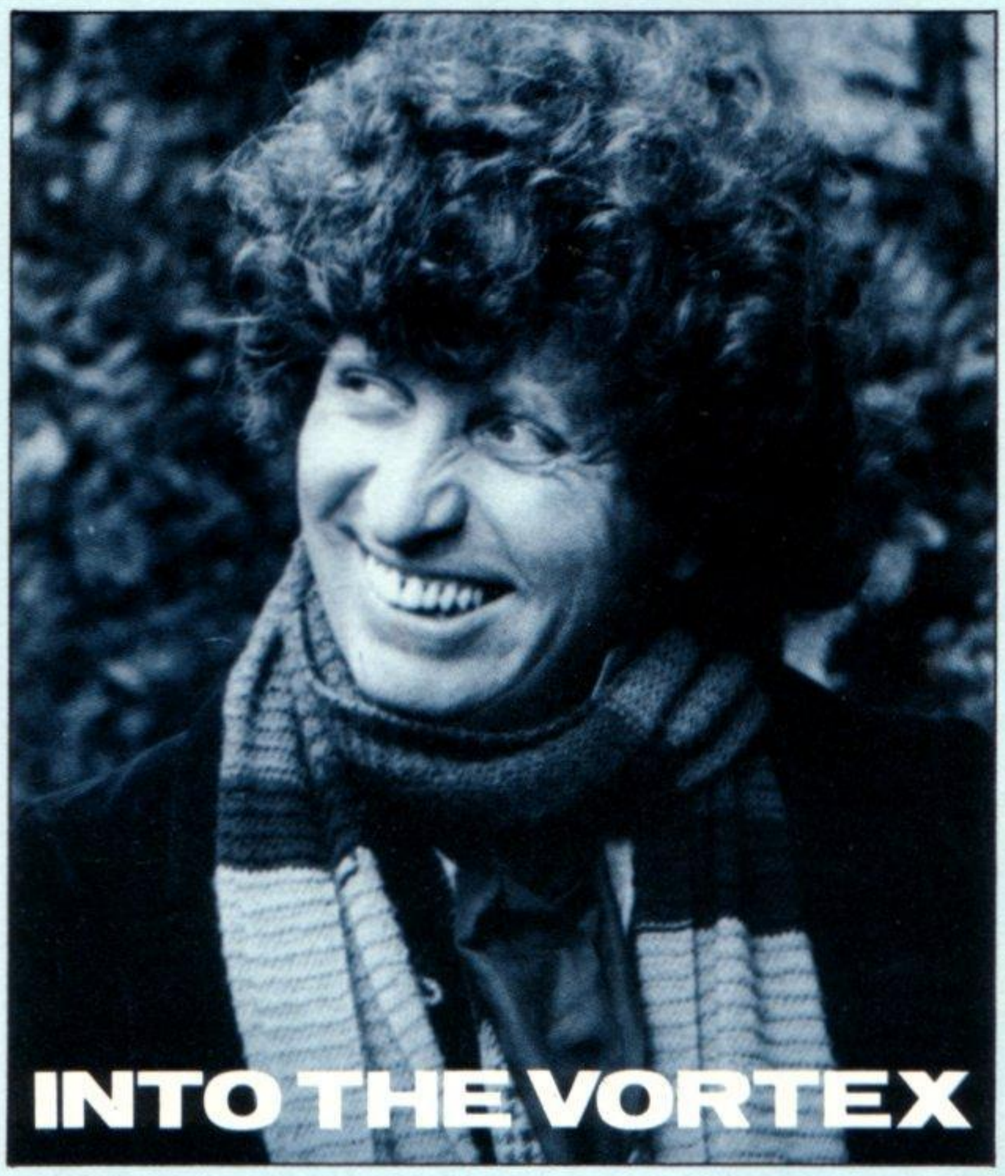

"All it takes is a glib tongue . . ."
The Doctor, The Masque of Mandragora:1

We had some complaints about our decision not to print **DWM** reviews of **Season Twenty-Six** stories, asking why. We've reversed that decision (because you demanded it!) but these opinions are not carved in granite. Views change, opinions vary. There are no constants.

Quite honestly, it worries me when some opinions are considered more valid than others. After **DWM** reviewed *The Greatest Show in the Galaxy,* votes in the **Season Twenty-Five** poll suddenly began to switch, markedly, from eventual season winner *Remembrance of the Daleks* to that story. Could **DWM** really influence some of its readers so much?

Worse still, some fans use particular opinions as verbal weapons (such as 'The Memory Cheats' or 'It isn't as Good as It used to Be'). By all means, let's have debate – let's agree to disagree! But when arguments degenerate to a personal level, try to remember that you're all fans of *Doctor Who.* You're allowed to have your own views about it!

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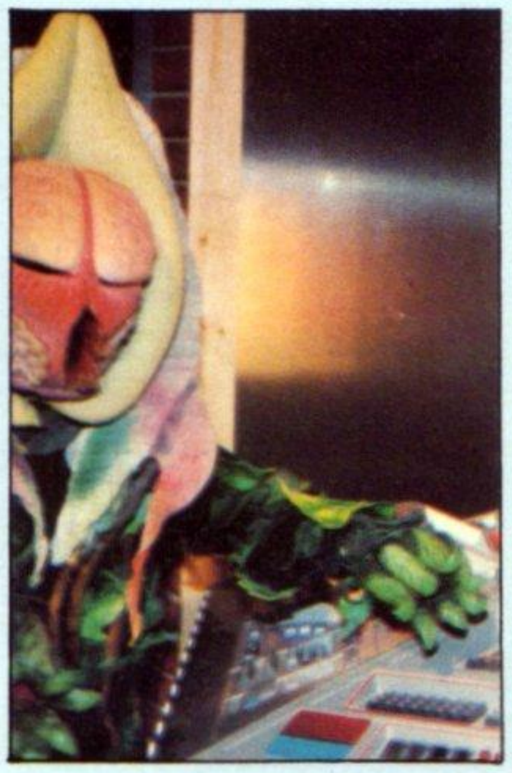

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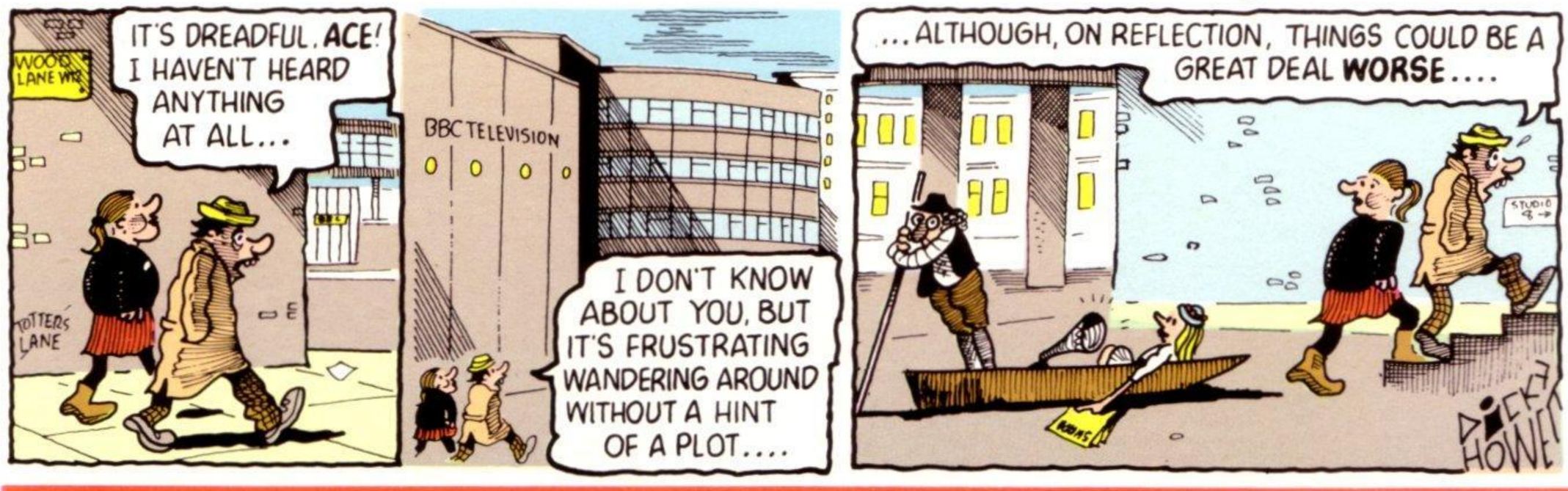
Doctor Who? by Tim Quinn and Dicky Howett



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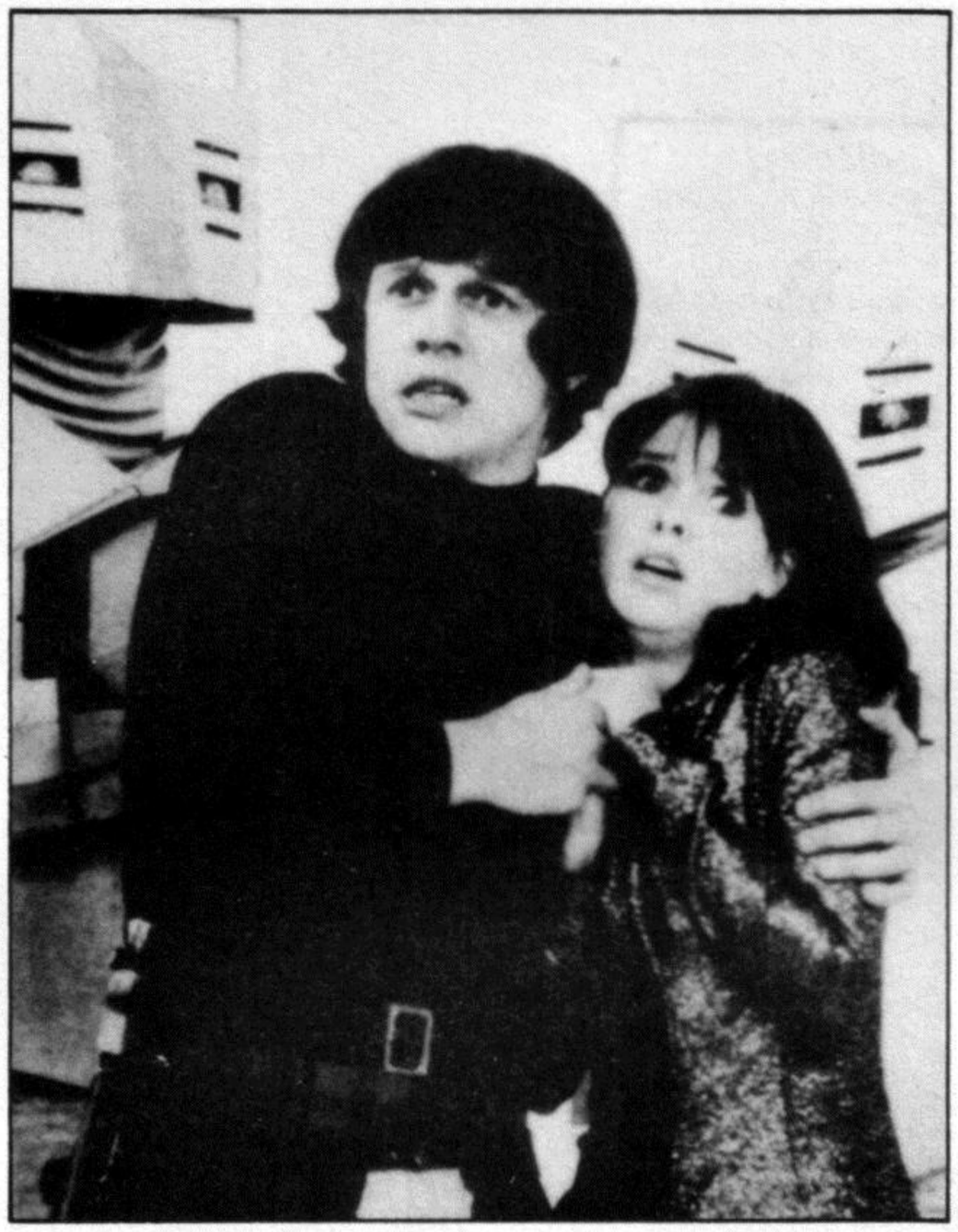


NEW VIDEOS RELEASED

The Dalek Invasion of Earth and The Dominators have both been released by BBC Video in Britain this month. This brings the total number of tapes currently on sale to seventeen. *The Brain of Morbius* and *The Five Doctors* are set to follow soon, hopefully with new covers painted by Alister Pearson.

***The Dalek Invasion of Earth* (a two tape release at £19.99) features some extensive location filming in London – the first for *Doctor Who* back in 1964. Skilfully directed by Richard Martin, this is an action-packed tale typical of writer Terry Nation.**

Against the background of a dastardly Dalek plot to "tamper with the forces of creation" in a huge mine in Bedfordshire the TARDIS crew, led by William Hartnell, struggle to find a way to defeat them. There are some embarrassing moments – such as the alligator in the sewers and the Slyther – but *Dalek Invasion* still proves quite horrific in places. *The Daleks* are at their malevolent best and this is the last story to feature Susan (Carole Ann Ford) as a regular companion, a sub-plot which is particularly well handled.

Peter Ling's *The Mind Robber* (£9.99) is one of the few surviving complete Troughton stories, a strange tale following events in *The Dominators* (not yet released) and set in the Land of Fiction. It features a small but strong cast and unlike *The Daleks* release last year it's a complete print, right up to the "Next Week" end title sequence. This proudly promises the first episode of *The Invasion,* still missing from BBC Archives.

While not as enjoyable as *The War Games,* now also available, this release is also recommended for Troughton's performance alone.

In Australia, Hoyts-Polygram finally released *Spearhead from Space* at $29.95 last month, the first Jon Pertwee story featuring the deadly Autons.

Reviews of both *Dalek Invasion* and *Mind Robber* will be featured in next month's Off the Shelf.

BSB *DOCTOR WHO* EXTRAVAGANZA PLANNED

British Satellite Broadcasting will sooon be featuring a *Doctor Who* extravaganza in their schedules, following the enthusiastic response to the programme from potential viewers. More news as we get it.

Plans to show all the complete *Who* stories in their Galaxy Club have been hit by the amount of material missing from the BBC Archives. Several stories such as *The Edge of Destruction* run straight into missing material so BSB have opted to show stories which are as complete as possible. "It's not just missing episodes, it's complete storylines that are missing," claimed a spokesperson. "We realise it's going to upset fans, but you have to understand that we've selected *Doctor Who* for our Galaxy Club, which aims for the younger viewers – they'd be left very confused."

This does not explain why *The Space Museum* – which runs on directly from the incomplete *The Crusade* and straight into *The Chase* – has been chosen for the schedule, which is currently as follows: *An Unearthly Child; The Daleks; The Dalek Invasion of Earth; The Web Planet; The Space Museum; The Dominators; The Mind Robber; The Seeds of Death* and *The War Games.*

Apart from *Space Museum,* all the stories will be available on BBC Video by the end of the year if BBC Enterprises' schedule for 1990 continues as planned.

Doctor Who is being aired at 5.30pm on Sundays, and repeated on Saturdays. BSB launched the showing of *Doctor Who* with a special event recorded at the Longleat exhibition at the beginning of April.

W.H. ALLEN KEEP *DOCTOR WHO* RANGE

The *Doctor Who* Target books imprint now looks as though it will stay at W.H. Allen for the foreseeable future. Books editor Peter Darvill-Evans has been told to carry on with his plans for the range and a new schedule has been drawn up, which begins with the release of the much awaited *Remembrance of the Daleks* this month.

The provisional schedule for the rest of the year is: July – *Mission to Magnus*; August – *Battlefield* and a paperback edition of *Twenty Five Glorious Years,* plus new editions of *An Unearthly Child, The War Games, The Mind Robber* and *The Dalek Invasion of Earth.*

The year continues with September – *Ghost Light;* October – *The Curse of Fenric;* November – *Survival;* and December, *The Pescatons.* The Season Twenty-Six stories are now being released in transmission order. All other projects are still in preparation, including the hardback series (see **DWM Issue 158**) and the new fiction range featuring the Seventh Doctor and Ace, for 1991 release.

Important note: because of the change of publishing schedule, we have extended the deadline for *The Curse of Fenric* books competition (**Issue 160**) until 20th September.

MERCHANDISE

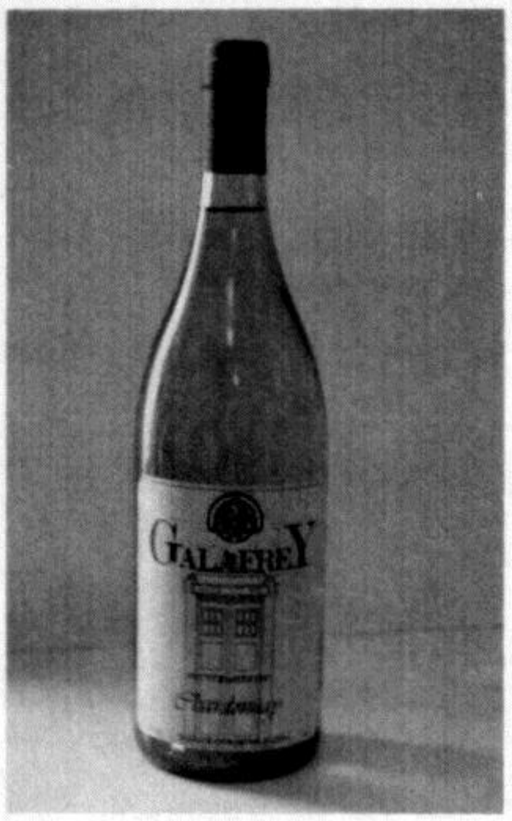
Dapol's Davros model should now be available, with more to follow. David Banks' Cyber tapes from **Silver Fist** will be reviewed next month in **Off the Shelf.**

In addition to the *Doctor Who* videos, other classic sf material is also now available from **BBC Enterprises.** This includes the previously released *Blake's Seven* tapes (unfortunately, in the same edited format as before). These samples of Terry Nation's sf tv hit can now be purchased for £9.99 each.

The back issue offer run in **DWM Issue 154** and the ***Star Trek V* Special** for back issues has now ended, but *Voyager* and the *Tenth Anniversary Special* are still available from speciality shops such as Nostalgia and Comics in Birmingham, AKA in Glasgow and all Forbidden Planet stores, including Outer Limits in Los Angeles.

Forbidden Planet apologises to any reader who tried to attend the ***Absolom Daak*** signing at their Cambridge shop, which has now closed. The closure announce- ▶

◀ ment was made just as **Issue 160** was printed and **DWM** had no opportunity to change the tour advertisement.



Gallifrey wine? Actually this Galafrey wine is imported from Australia, a pleasant Chardonnay is made by Ian Taylor, a *Doctor Who* fanatic. Not only is he like the Doctor (pleasantly eccentric), he has built his winery in Albany as a huge version of the TARDIS. The wine is imported into Britain by a company called Drinkx. Further details from Mark Reynolds, Drinkx plc, 406-408 Merton Road, London SW18 5AD.

RADIO TIMES DROPS EPISODE TITLES

The *Radio Times* recently dropped episode titles from its listings for ongoing series and serials, prompting many readers' complaints. Television researchers can no longer use the magazine as a source of reference for story transmission details and the change seems to be a foretaste of a complete change of listing format when the *Radio Times* and *TV Times* lose their duopoly on programme listing information in the near future. **Those *Radio Times*, Page 8.**

BEYOND THE TARDIS

Sylvester McCoy recorded another *What's Your Story* for the BBC in March. This month, he's opening the Tyneside Festival of Creativity and Imagination on 10th May at the Gateshead National Garden Festival. The festival has a *Doctor Who* theme to illustrate the regeneration of the riverside areas and Sylvester provides voiceover to an audio-visual display, with an exhibition area that resembles the inside of a TARDIS. Daleks and Cybermen are also expected to be in attendance! The exhibition is open seven days a week and runs from 18th May to 21st October.

Sophie Aldred will be singing her heart out this summer in Denise Beegan's "Daisy Pulls It Off". It's a fun production with moral overtones, set in a girls' public school. The tour started in Clwyd on May 4th and finishes there on the 26th. From there the starting dates for other venues are as follows: Aberystwyth, May 28th; Worthing Connaught, June 4th; Harlech, June 11th; and finally Milford, June 18th, finishing on 23rd.

Colin Baker continues his tour in *Born in the Gardens* with co-stars Sandra Dickinson, **Brian Cant** (from *The Daleks' Master Plan, The Dominators* and *Playaway*) and Margery Mason. Colin's part is Mo, a rather sad, pathetic character, but, then again, all four characters in the play are like that, to varying degrees, in this disturbing story tinged in black humour. The remaining schedule is [box office phone numbers]: Week commencing: May 7: Grand Opera House, York; May 14: Arts, Cambridge [(0223) 352000]; May 21: Royal, St. Helens [(0744) 451175]; May 28: Marlowe, Canterbury [(0227) 767246]; Jun 4: Gordon Craig, Stevenage [(0438) 354568]; Jun 11: Forum, Billingam [(0642) 552663]; Jun 18: Royal Centre, Nottingham [(0602) 482626].

The Valeyard, better known as **Michael Jayston,** stepped into the breach after the sad death of actor Gordon Jackson to play a butler in a series based on the signs of the Zodiac. His character will be one of three commentators explaining how the signs affect the lifestyles of different people. Omar Sharif and Joan Collins play the other two. Filming begins this month at Ardmore Studios in the Republic of Ireland.

It was a pleasant surprise to see **Frazer Hines** as one of the guests on *Wogan* on March 21. What was more surprising was his comment that the royalties from the BBC *Doctor Who* videos came in handy given that the one he mentioned was *Fury From the Deep*. Chance would be a fine thing!

Delightful **Deborah Watling** was back treading the boards in March with a run at the Birmingham Repertory Theatre in Terrance Rattigan's *Flare Path* alongside such luminaries as Judi Bowker, Nicky Henson, Adrienne Posta and Kathy Staff.

DOCTOR WHO FILM UPDATE

American show business reporter Marilyn Beck recently reported in her syndicated column that "Albert Finney and John Cleese are front runners in the role to assume the role of Doctor Who when the cult classic BBC series goes before the big screen cameras this fall." Beck also confirmed that the film was being directed by Bob (*Porky's, A Christmas Story*) Clark and released by Hemdale, whose independent productions include last year's thriller, *Miracle Mile*.

Clark is quoted as saying, "We want to be faithful to the spirit of the show which has been on for twenty-five years." Unfortunately, he went on to say that "All attempts are being made to make sure "Who-ees" are happy," an expression that will doubtless annoy *Doctor Who* fans just as *Star Trek* fans disdain the term "Trekkie."

He also revealed that parts of the *Doctor Who* movie will be set in Washington D.C., the same location used in his previous film, *Loose Cannon* which is currently on release in the States. The film, which stars Dan Ackroyd and Gene Hackman, was poorly received by the American critics and was less than a success at the box office.

Joe Nazzaro

A second twenty episode series of Zenith North's children's soap *Byker Grove* also began filming last month in Newcastle for a likely Autumn transmission on BBC-1 under. Producer **Matthew Robinson,** who was behind the cameras of *Resurrection of the Daleks* and *Attack of the Cybermen* is in charge. Last year its ratings approached the heights of *Grange Hill* hence its increased episode count.

Davros the Third (**Terry Molloy**) has been filming *Cello,* one of the BBC's Screen Two features, in Bristol. The film stars Juliet Stevenson and Alan Rickman.

Finally, James Hall who played Borkar in *The Daleks' Master Plan* died suddenly last December.

Reporters this issue: John Freeman and Joe Nazarro and Mark Gaspar in the United States. Beyond the TARDIS *compiled by Dominic May. Thanks this issue to: Carl Lawrence and Dallas Jones. Due to pressure of space the DWM Survey results have been held over until next issue.*

SHEELAGH WELLS RELEASES MASQUERADE

Former BBC make-up artist Sheelagh Wells has released a new video on science fiction and fantasy make-up called *Masquerade*. Wells, who worked on a number of popular BBC programme including *Doctor Who* and *Blake's Seven,* recreates some of her more memorable science fiction characters using simple, easy to follow demonstrations.

Among the video's major demonstrations are the decaying Tegan makeup from *Mawdryn Undead,* Krantor from the *Blake's Seven* episode *Gambit,* and a *Phantom of the Opera* concept. Wells also demonstrates several convincing blood and gore effects used in a recent *Casualty* episode.

In addition to the demonstrations, *Masquerade* features several interview segments in which Wells discusses her work for the BBC and some of the people she has worked with over the years, including Jon Pertwee and Peter Davison on *Doctor Who*.

Wells was also the makeup artist present at the now-legendary press call where Sylvester McCoy attempted to break the record for stuffing ferrets down his trousers and worked with Patrick Troughton on *Churchill's People* and Colin Baker on *Blake's Seven*.

One aspect of the video that Wells wants to emphasize is that *Masquerade* is a project made *by* the fans, *for* the fans. "I wanted to do something with the fans that would involve as many of them as possible," she explains. "Making the video would do that, and also provide someting that was fun and informative."

Masquerade has now been released for the British and American fan markets. For more information on the video (which also features an introduction by Gareth [Blake] Thomas), contact: Masquerade: 20A New Road, Brentford, Middlesex TW8 ONX.

Joe Nazzaro

A feature on Sheelagh Wells' work on Mawdryn Undead *will be appearing in a future issue.*

After a three-year absence from America, Tom Baker returned, triumphantly, on St. Patrick's Day in Baltimore. The occasion was *A Day With The Doctor,* a one-day event presented by **The Friends of Doctor Who,** the largest active national club in the States.

The Friends put together an exciting programme, including panels and activities hosted by two major regional clubs, **The Prydonians of Prynceton** and **The Whoosier Network** (Who-Net). A memorable and quite hilarious talk was given by the event's "surprise" guest **Sophie Aldred.**

It was a fan's dream come true, and the day might as well have been the Feast of St. Thomas . . . The reclusive Fourth Doctor regaled nearly one thousand fans for ninety minutes, answering questions and being thoroughly entertaining.

Fans greeted him like a long-lost friend who they hadn't seen for some time. They wanted to know *everything* about what he's been doing, or will be doing. Tom happily obliged. As friends tend to do, he first apologized for his absence, saying "There was nothing happening to me. It wasn't enough to be adored in America by nice people like you. Gradually I had nothing to report – not even any new tall stories. Not even any lies. However, some things have happened to me in the past three years."

A couple of Tom's recent projects have involved computers: "One is a profitable one, about teaching children to use computers in an interactive sense. [See **DWM 159**] Educationally, I find that quite interesting. The other one is one in which I play a cursor . . . I'm the tallest cursor that's ever been seen on the computer, who actually comes out of the computer and makes life interesting for someone."

Another role comes from the world of science fantasy literature: "I'm in pre-production of a novel called *The Silver Chair* by C.S. Lewis . . . I'm playing a Marshwiggle! . . . He's really rather a bit sad and down, always anticipating the worst: 'We might as well get run over here, otherwise we just die of starvation around the corner.' And this is the one joke. It's a one-joke part, so I should be able to manage that."

A HUMBLE MAN

One could easily imagine that with this humble attitude Tom prefers a quiet life far from the madding crowd. Sure enough, he does! Tom's house was once a Victorian school, and he purchased it for a very low price. The reason for this dawned on him one day: "Suddenly I realized I was surrounded by gravestones, very old gravestones!

"When I'm feeling sorry for myself, which is about twice a week, I look out of the window and I look at all of the dead people, who never reproach me, they never say anything. . . they don't criticize me.

"In a way, I've become *fond* of them. I kind of like the lunacy of gravestones, don't you, when it says, 'Here lies Alfred Heathcoat. Not dead, just sleeping.' . . . Wow . . . 1842 . . . So when I go by I say, quite quietly so as to not be ostentatious in these matters, I say, 'Good morning, Alfred.' Never says a word . . ."

This somewhat overly-respectful attitude sometimes has Tom wondering about himself. He related a story of how a cab driver in Britain recently mistook him for Jon Pertwee. "I was slightly flattered, really," said Tom, "because I think that Jon Pertwee is a very distinguished-looking man." But the cabbie kept on with his "misap-prehension": "You was the most elegant, Mr. Pertwee, I mean, cor . . . My wife always said you was the most elegant of the lot, Mr. Pertwee." After awhile, Tom "began to feel uneasy," which turned to fear when he realized that the cabbie couldn't recall the name of "that fella who came after you."

When Tom asked if he meant "Tom Baker," the cabbie said, "Ooh that's right, that's right, Tom Baker. Always drunk, wasn't he, throwin' up all over the place . . . swearin' . . . what a *dreadful* man . . . What happened to him?"

Tom didn't know how to get out of this situation, so he told the cabbie that Tom Baker had "Died . . . in a basement flat, died of drink. He died roaring . . ." This didn't stir any grief in the cab driver, who only said, "Oh, really. Well, you was the most elegant, Mr. Pertwee."

Tom can laugh about the experience now. When someone asked him about his fellow Doctors, he said, "Well, Jon Pertwee was very *elegant.*" Tom even ran into 'His Elegance' a few weeks before the trip to Baltimore. They were at a recording studio to do some commercials, and neither knew for whom they were working that day. After chatting a bit, they parted, and Tom went into his studio. He soon heard some hubbub from the corridor: "Strike me pink, it was Sylvester McCoy, being embraced by Jon Pertwee!" Tom hoped to avoid an embarrassing scene, but wasn't able to do so.

As it turned out, all three had been hired to be in the same commercial together, to talk about coffee! Unfortunately for us, the spot wasn't made: Tom told the producers what he really thought about coffee ("It smells better than it tastes" and "I don't think it adds much to the sum total of human happiness.") "His Elegance looked appalled at my tactlessness, and Sylvester was looking at me very mournfully."

TOM BAKER IS ALIVE AND WELL!!
His neighbours, on the other hand . . .

THE FUTURE

What's on the horizon for Tom Baker? For one, he's done a second interview for the Myth Makers series. The producer asked him if they could "Make it *interesting* this time." So, Tom offered to do the interview himself! "I ask myself some really quite searching questions," said Tom. "I mean, some of the questions absolutely baffled me. But I did the best I could to answer them and I hope you'll enjoy that. It's not going to be at all expensive, I hope."

Tom would consider a role in the American sitcom *The Golden Girls*: "I wish they'd write me a part in it. I could be their housekeeper." He would also consider a part in the upcoming *Doctor Who* motion picture, about which he mentioned that Donald Sutherland was rumoured to have the lead role. Tom has an unusual idea: "I may persuade (the producers) to let me play the *monster*! . . . And the way I play the monster, which is why I won't get the part, is that I get to kill Donald Sutherland!" (This premise is greeted with thunderous applause . . .)

What about Tom's future with *Doctor Who?* Well, if it still has a few seasons left, he might take part in *The Eight Doctors* special if it ever happened. "I'm not so absolute now, and it wouldn't bother me too much."

The Friends of *Doctor Who* did a smashing job bringing Tom, Sophie and all the fans together for this event. This was their first time, and they should be congratulated for a job well done. They proved that American fans *can* do it up right. We're all hoping that they'll do it again – SOON!

Mark Gasper

THOSE *Radio Times*

Long before *DWM,* science fiction fans had few official sources of information about *Doctor Who.* One of those sources was the *Radio Times,* as Brian J. Robb reports in the first of a new occasional series . . .

For most people growing up with *Doctor Who,* the first contact with information about the series is usually through the *Radio Times.* For over sixty years the BBC television listings and features magazine has been providing listeners and viewers with information on their favourite programmes. Throughout the years the magazine has undergone a variety of formats and changes of style and editor which have all affected the amount of space given over to covering *Doctor Who.* For example, former editor Geoffrey Cannon once dropped ancillary features such as motoring and cooking pages "to concentrate on television and radio programmes, which is what this magazine is all about". Many years later, in 1988, current editor Nick Brett arrived planning to expand the readership of the magazine into the Sunday supplement leisure market and re-introduced a lot of these cookery and health pages. Fashion and marketing, rather than the quality of the programmes, have often dictated the amount of coverage that certain programmes have received.

It was perfectly possible, for example, for Jon Pertwee to appear on the cover of *Radio Times* several times during his years, but arguably the most popular and well known Doctor of all time, Tom Baker, didn't appear on the magazine's cover once. That wasn't because Baker was unpopular at the time, or because the show was not being watched. On the contrary, at the time when *Doctor Who* was gaining it's highest ever ratings, coverage in *Radio Times* was almost at its lowest. The reason, once given to a letter writer, was that the show was selling itself and no longer needed the coverage once given.

Doctor Who itself has also changed. We can't expect a programme that runs for only fourteen episodes each year to get a great deal of coverage. The now standard feature with the start of each new series is probably all to be expected for the foreseeable future.

STARTING OUT

Back in the Sixties, though, there were fewer other programmes to cover and more that was new and different. *Doctor Who,* like the soaps today, had the advantage of being on every week – with the exception of a short summer break. That alone was enough to guarantee substantial coverage and for its first few years the programme was treated very well.

In the first few years almost every story had a mini-feature on it, usually with a picture, an introduction to the story and a bit of background to the series. *Doctor Who* was featured every time a new story started almost without fail. This wealth of coverage make these early issues a joy to rediscover. The series was an instant success, resulting in a rapid *Radio Times* cover featuring the fourth time-travelling tale, *Marco Polo.*

The Daleks were the big success of the series' early years, but they didn't make the cover until November 1964 when the second Dalek serial hit the screens, and a magnificent photo-montage graced the cover. A heavily illustrated full page feature heralded the start of the second season with *Planet of the Giants* in October 1964, hinting that "Doctor Who knows one thing. He hasn't seen the last of the Daleks." Neither had anyone else, when 1964 turned out to be a Dalek Christmas, with the shops full of merchandise and toys. It really was a Dalek invasion of Earth!

The first year of the series set the tone for the remainder of the Hartnell years – continued high profile coverage, concentrating on the monsters in the search for a creature as successful as the ubiquitous Daleks. That new monster was the Cybermen, but by the time Doctor Who reached *The Tenth Planet* the coverage had tailed off and little was made of the soon to be popular monsters that featured in Hartnell's final serial.

REGENERATION

Nor was much attention given to the remarkable event that occurred in the series at this point. Arguably the single most important element to ensure the longevity of *Doctor Who,* the concept of regeneration was ignored by the *Radio Times.* Patrick Troughton almost sneaked into the series, unannounced and unheralded.

"The Daleks are back on BBC1" proclaimed the cover for Troughton's first story, while the article inside concentrated on then companions Ben and Polly.

You could've been forgiven for thinking the Doctor was no longer part of *Doctor Who*. Thankfully he was, and a picture of Patrick Troughton finally appeared with the billing for the second episode of *The Power of the Daleks*.

By the time *The Highlanders* was broadcast, the magazine got around to interviewing the (not so) new Doctor. Hartnell and the actors and actresses portraying the companions had been profiled in plot based mini-features as the series progressed, and this approach continued, with mini-features on Frazer Hines and co. appearing in subsequent weeks.

The approach to previewing *Doctor Who* serials changed slightly during Troughton's time, with more experimentation in the presentation. Occasionally, excerpts from the Doctor's Five Hundred year diary popped up as introductions to the new stories. This was the case when the Cybermen hit the cover in a collage of photographs and artwork, promoting *The Tomb of the Cybermen* in 1967 (see **DWM Issue 150**). Again the Doctor was nowhere to be seen, as the publicity continued to concentrate on the monsters.

Patrick Troughton did reach the cover, highlighting a feature that brought about a change to the *Radio Times* approach to *Doctor Who*. Mid-way through *The Enemy of the World*, Troughton featured on one of the first colour covers of the latest 'new-look' Radio Times.

'The Monstrous World of *Doctor Who*', an article appearing in January 1968, concentrated on the . . . you guessed . . . monsters! This time, though, it was about how they were made and who made them. The series was now five years old, and some of the mystique of television had gone. No longer were the features to concentrate on the stories, the fictional happenings in the bizarre world of *Doctor Who*. The emphasis changed to the mechanics of television production.

The behind-the-scenes feature became the way to tackle the series with this major piece on production and visual effects. Coverage declined after this feature, as Troughton reached the end of his time in the show. He disappeared almost as quietly as he had come in.

The *Radio Times: Marco Polo* was the first cover for *Doctor Who*.

The Daleks are back! yells this 1966 *Radio Times* cover. By the way, the Doctor is a completely different actor . . .

THE PERTWEE YEARS

January 1970 heralded a new *Radio Times*, an increased BBC colour television service, and a new Doctor – with Jon Pertwee on the cover for the first of several appearances. The unfortunate thing about this issue is that the programme was not featured inside . . .

It wasn't until February that viewers got some background to the new series, and by this time they were watching *Doctor Who and The Silurians*. No longer was every story guaranteed an illustrated introduction. The behind-the-scenes type pieces were favoured.

Jon Pertwee's first series ran perhaps the best and most comprehensive report on the programmes production that has ever appeared in a general magazine. Concentrating on the production of *The Ambassadors of Death* the feature talked to the lead actor, and the back room team of producer and script editor, including pictures of Barry Letts and Terrance Dicks. Incidentally, the production office desk in this photo gives away one source of story ideas at this time – a copy of *New Scientist* can clearly be seen.

Also featured were Don Houghton and then production secretary Sandra Brenholz. Jack Kline discussed visual effects, Bernard Lodge talked about the title sequence, make-up expert Marion Richards and costumer Christine Rawlins described creating the aliens, and Pat Gorman revealed what it was like being a *Doctor Who* monster. It was in this article that Jon Pertwee made his now infamous remark about Yeti's hanging around public conveniences in Tooting Bec!

Artwork replaced the regular story introduction in John Pertwee's later stories with a comic style frame illustration drawing on elements of the stories. Icons from the series accompanied every episode billing. This approach began with the two page full colour comic strip introduction to *Colony in Space*, drawn by Frank Bellamy, who thereafter illustrated every remaining Pertwee episode.

This was certainly a different and innovative approach to promoting a series that had now been running for almost ten years. Bellamy also contributed the artwork cover that featured *Day of the Daleks*.

Two more covers featured Pertwee – one with Hartnell and Troughton to commemorate the tenth anniversary, the other with (of all people) Michael Parkinson and pop star Paul Jones, who spoke in the feature inside about why they were fans of *Doctor Who*. 1973 also saw a special edition of the *Radio Times* all about the previous ten years of Doctor Who, wonderfully illustrated with superb colour photographs and features on the companions. At a mere 30 pence(!) it was wonderful value for money, packed with behind the scenes information and anecdotes. Needless to say, it's now a collectors item.

Frank Bellamy's work continued with occasional pieces for Tom Baker's early years, notably for *Ark in Space, Genesis of the Daleks*, and a magnificent piece for *Terror of the Zygons* – unfortunately illustrating an article that simply chronicled the latest theories about Nessie!

INTO THE FUTURE

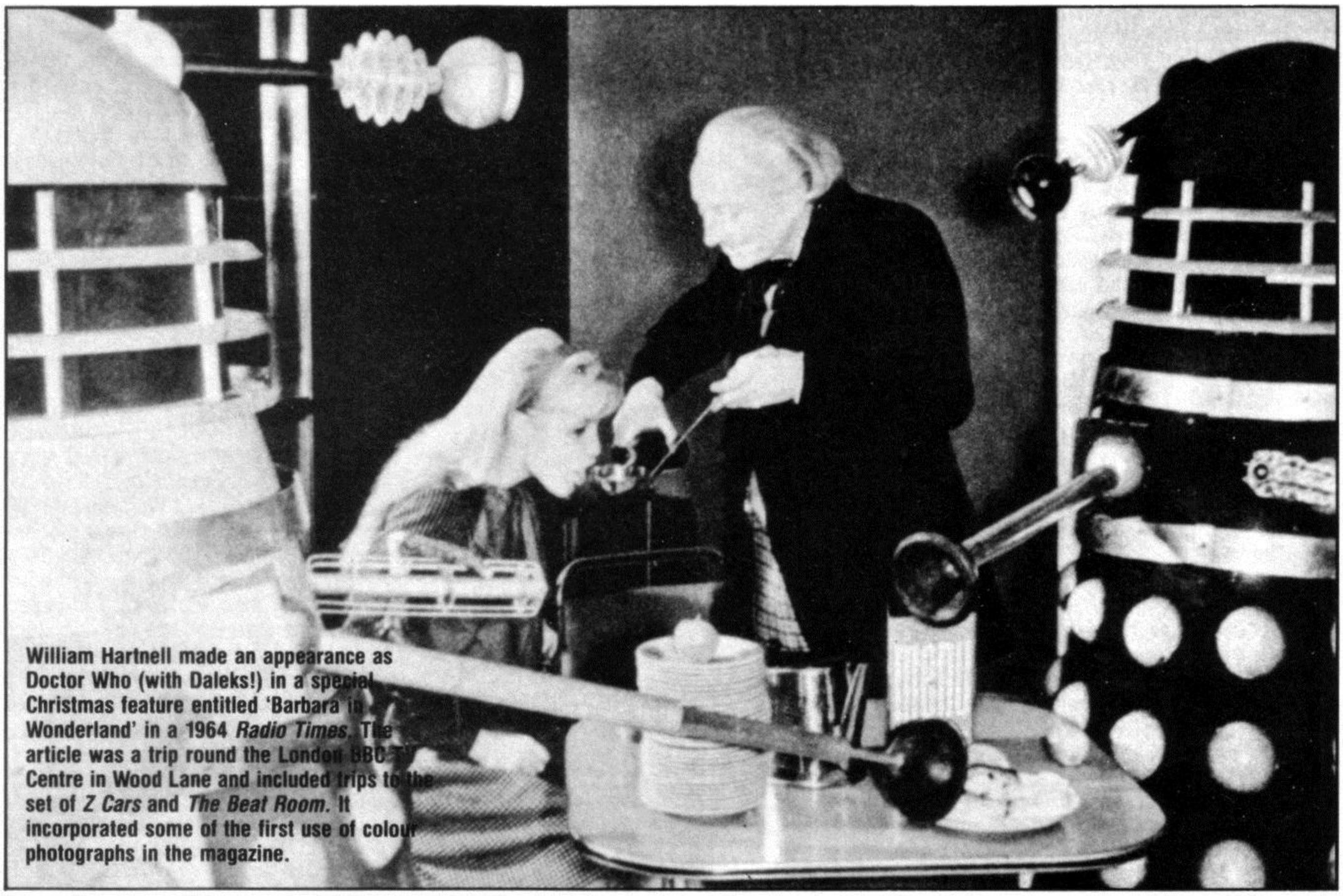
Tom Baker had arrived without much comment, much like Troughton, and during his seven year term the features and photos fell to a minimum. The art disappeared, never to return, while the odd photograph popped up on the programme pages to illustrate particular stories.

The occasional feature concentrated on supporting actors or actresses – Mary Tamm as Romana, or Adrienne Corri who featured in *The Leisure Hive*. Oddly enough, the best remembered Doctor never had his face on the cover of the *Radio Times* until the last cover feature to date; *The Five Doctors* in 1983.

With Peter Davison's arrival on the scene, the *Radio Times* adopted the now standard single colour feature, in this case an interview with the new Doctor (1982), and the follow ups on John Craven's then colour Back Page(s). Features appeared on the return of Nicholas Courtney's Brigadier in 1983, and the return of the Daleks in 1984. As time went on and Davison became Baker number two, *Doctor Who* seemed to get stuck in the kiddies pages, but at least it was regular colour coverage. Colin Baker was introduced not in a *Radio Times* feature proper but in a piece on Craven's Back Pages in March 1984.

The coverage continued in this vein through 1985 and 1986, with the Cybermen splashed across two pages in colour in January 1985. February's feature concentrated on the return of The Master and the location filming at Ironbridge Gorge museum for *The Mark of the Rani*.

The series cancellation returned *Doctor Who* prominently to the letters pages, where the series had featured on and off through its twenty six years, with a torrent of complaints. The return of the ▶



William Hartnell made an appearance as Doctor Who (with Daleks!) in a special Christmas feature entitled 'Barbara in Wonderland' in a 1964 *Radio Times*. The article was a trip round the London BBC TV Centre in Wood Lane and included trips to the set of *Z Cars* and *The Beat Room*. It incorporated some of the first use of colour photographs in the magazine.

series after the eighteen month break was again consigned to the children's pages of the magazine, with full colour features at the start and end of the 'new style' season.

Thankfully, with Sylvester McCoy's Seventh Doctor the programme has returned to the real features pages. A full colour single page featured *Remembrance of the Daleks* in 1988 to promote the Twenty-Fifth anniversary season. Considering the impact McCoy has made – in his second season, with Season Twenty-Four being all but ignored – it is possible that the coverage may increase.

The single feature to introduce each season is a far cry from the days of William Hartnell. Now though, *Radio Times* is no longer the only television magazine on the news stands, so the scope for an increased number of features in other magazines (such as *TV Guide,* which gave full colour coverage to the production of Season Twenty-Six before it was even on air!) is there.

The biggest change in format is likely to happen to the *Radio Times* when the BBC and *TV Times* lose their television listing monopoly. *Radio Times* will expand to cover all broadcast television channels, probably without extra features pages. *Doctor Who* could be one of the shows to lose out when it returns in 1991. Some think the golden days of the series are long gone – that's debatable, but with the changes in the offing, the golden days of the special coverage given to the series by the *Radio Times* are long over . . .

This series prepared with thanks to the Radio Times *and Philip Newman. All* Radio Times *illustrations are © BBC and are used with permission.* ◆

Frank Bellamy's stunning comic strip illustration for *Colony in Space* which appeared in *Radio Times*, 10th April 1971. Illustration © Radio Times 1985.

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The Terminator badges match as follows:–

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The Doctor would be a useful addition to any Terminator Marines about to enter a Space Hulk because (in not more than twelve words)

Name .....

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.....

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ARCHIVES:

THE MASQUE OF MANDRAGORA

PART ONE

The Doctor is taking Sarah Jane Smith on a tour of the TARDIS. After a look at an immense boot cupboard they find a dusty, wood panelled chamber, which the Doctor realises is the old secondary control room, revealing switches beneath wooden flaps on the central column. As Sarah plays an old recorder, the activation of the scanner brings horror as he sees the Mandragora Helix; a spiral of intelligent energy.

The police box is sucked down into a spiral of white crystals. Minimal damage sustained, the Doctor and Sarah leave the ship to find a black void, the box encircled by huge crystals in an echoing landscape. They hide behind the craft as a buzzing lump of energy speeds towards them, and are quickly on their way again after it seems to have passed. As the TARDIS dematerialises, a deep, evil laughter echoes.

Count Federico, an Italian Renaissance nobleman enjoys his sport in the woods, sending Captain Rossini's guards to set a peasant's haycart alight. Then he returns to the town, where the death knell rings.

In a palace bedroom, a priest sees an old man laid to rest, with the man's son, Giuliano, and his son's friend, Marco, present. A soothsayer, Hieronymous, reiterates the fact that he predicted the old man's death as Giuliano's uncle, Federico, enters. Giuliano is sceptical of astrologers like Hieronymous and now he has inherited the dukedom, he's determined to stamp out lies, tyranny and superstition. Marco wonders why the old Duke died since he was in good health.

Visiting Hieronymous, Federico hears how the soothsayer believes his powers are rising as the summer solstice approaches. The Count is insistent the next horoscope his seer casts will predict that the suspicious Giuliano will die in two days.

Elsewhere the TARDIS lands in a woodland clearing. The Doctor soon realises they are in the Mediterranean in the late fifteenth century. Sarah wanders off to sample the local oranges, and is overpowered by three black hooded figures who carry her away, knocking the Doctor unconscious when he tries to stop them.

By the time the Doctor comes to, the red ball of energy has left the TARDIS to hover through the woods. Searching for Sarah, the Doctor sees it attack a peasant by a lake, leaving only a smoking carcass behind.

Giuliano is a man of science, one of the few believers that the Earth, and not the stars may be moving in the heavens. He is widening his knowledge when Federico and his seer enter his rooms. Hieronymous warns the young Duke that he has seen death for him.

Searching for Sarah, the Doctor is surrounded by Rossini's soldiers on horseback, but by using a football rattle to frighten the horses, he manages to grab a mount and escape. It's a short chase – more soldiers ambush the Doctor, leaping from the trees and knocking him cold to the ground.

"Well, it depends, doesn't it?"
"On what?"
"On whether the moon is made of cheese. On whether the cock crows three times before dawn and twelve hens lay addled eggs."
"What school of philosophy is that?"
"I can easily teach him. All it requires is a colourful imagination and a glib tongue."

Sarah is brought before a black robed priest down in an underground shrine. Having been found, as foretold, on the Hill of Sorrows at noon she will prepare herself for the sacrificial blade of Demnos, God of Moonlight and Solstice.

The Doctor is brought before Federico who at once threatens him with the rack unless he answers his questions. The court laugh when the Doctor tries to warn of a deadly wave of energy that he must return to the stars before it destroys the world. Believing that the Doctor claims sorcery, Federico summons his seer.

As curfew rings, the helix energy kills a guard on San Martino's walls. At the palace, Hieronymous soon dismisses the Doctor as a fake, despite the traveller's pleas that they are all in danger, and Federico announces an execution.

Held in a cell, Sarah is dressed in a white tabbard by the black robed men, and the high priest advances on her with a sacred potion.

The drumbeats in the square of San Martino signal the arrival of the Doctor, held by the soldiers, as Federico gazes down from the balcony. The Doctor kneels before the executioner who, at a signal from the Count, raises his sword over the Doctor's head . . .

PART TWO

Anxious to look his best, the Doctor asks to remove his scarf and, whirling it round, topples the axeman, throws a guard from a horse and makes good his escape. He flees past two soldiers, who have found the smoking body of their colleague. Next he hides in a market place, before being pursued by two pikemen. Finally taking refuge in a small stone building on the hillside, he apparently vanishes. One of the pikemen realises he has escaped into the tunnels beneath the hill and rather than be lost, they opt not to follow him.

The black robed figures, their faces hidden by ornate silver masks, lay the drugged Sarah on the sacrificial alter as the High Priest blesses the holy blade.

In the tunnels, the Doctor follows a golden masked figure in a purple robe as it passes through a secret door into the ruined temple. The ceremony reaches its climax as the purple figure takes the knife and brings it crashing down on the altar – the Doctor having slid Sarah to safety at the last moment. Before the brethren can react, the energy ball hovers over the altar, and the former glory of the temple's Roman walls are restored. With their prayers answered, the brothers fail to see the Doctor and Sarah slip away.

Superstition of fire demons has struck the guards that found the body, but Giuliano dismisses these legends as he examines the corpse.

Hiding from the pikemen, the Doctor and Sarah wait in the tunnels as Sarah recovers. The Doctor explains the sect of Demnos should have died out in the third century, muttering that the helix energy caused subthermal recombustion of ionised plasma. As the energy has no physical existence, what can it want on Earth? The pikemen soon find the pair.

The dream of two hundred years answered, the purple figure steps into the shaft of yellow light around the altar. A voice from the heavens speaks to him,

saying he has been chosen for powers to make him supreme ruler of Earth, if he does their will. The brethren leader dismisses the acolytes and then passes through the secret door, removing his mask. It is Hieronymous.

The Doctor and Sarah are brought before Giuliano, who explains how his uncle, Federico, murdered his father and now plans to kill him to rule as a tyrant. Realising the Doctor is a man of science, the Duke shows him the charred corpse, which the Doctor realises is caused by high ionisation.

"From the way you spoke to him, I take it that you, like me, are a man of science?"
"Oh, I dabble a bit . . ."
Giuliano and the Doctor

Rossini reports to Federico that there is no sign of the Doctor, and the Duke has invited all the greatest scholars to San Martino to celebrate his inheritance of the dukedom. Federico at once goes to see the astrologer in his rooms, and orders that Giuliano dies that night. The poison is ready and Hieronymous must cast his horoscope, but the seer's mind is on thoughts of power.

Later, Hieronymous stands in the shaft of light in the temple asking for greater powers. The High Priest watches and learns that the seer came to San Martino many years ago when he first heard the voice. After being jeered at for years, soon his enemies will all die.

The Doctor attempts to explain to Giuliano that the Demnos worshippers have given the helix a power base, to affect human development as it emerges from the dark ages into the dawn of new reason. The focal point, the stone of the temple the energy has penetrated, must be destroyed. Giuliano agrees to take them there.

Passing through the palace grounds, the Doctor, Sarah and Giuliano are seen by one of Federico's guards. As the Doctor ventures into the woodland entrance of the catacombs alone, Rossini and Federico formulate a plan to make it appear that the Duke was sacrificed by the pagans.

In the temple, the Doctor is affected by the agonising sound of the energy ball in his head.

Whilst Giuliano tells Sarah about his beliefs, Federico and his men arrive. Whilst Giuliano holds the soldiers back with swordplay, Sarah follows the Doctor into the tunnels. She runs into a brother and the High Priest, who tells her "Demnos will not be cheated of his pleasure, little one."

PART THREE

The Doctor staggers around the temple, walls flaring with life, the air filled with menacing laughter. The effects fade and he leaves the shrine.

Giuliano is being overpowered by the soldiers until the Doctor, sword in hand, emerges from the tunnels to aid him. They are further aided when the brethren pour out of the catacombs armed with staffs to engage Federico's men in combat. The Doctor helps the wounded Giuliano into the tunnels where he tends the Duke and asks where Sarah is.

Despite protests from the High Priest, Hieronymous decides that he will use Sarah to kill the Doctor before she is sacrificed, and has her taken from the tunnels to his palace rooms.

Federico's wounds are tended as news comes to the palace that the Duke's guests are arriving. Rossini has men search for the Duke.

In his rooms, Hieronymous and the High Priest plan to defend the temple should Federico attack it. After the High Priest has left by the secret door, the astrologer takes the potion he has brewed and wafts it under the nose of Sarah, who lies gagged on the bed. He then hypnotises her, with a jewelled star, into believing the Doctor is evil and must die. He hands her a bodkin, one scratch of which is deadly.

Rossini tells the Count that Giuliano must be in the catacombs. Federico now decides to wait for the Duke to emerge and discredit him as a secret devotee of the cult of Demnos.

Wandering the catacombs, the Doctor and Giuliano find Sarah sat in a tunnel, not knowing what happened to her. The Doctor recalls that the leader of the cult came this way, possibly from the palace. Spouting Latin, he moves off and Sarah ponders how she can understand Giuliano's Italian so easily. The trio soon emerge from the tunnels via a secret door into what Giuliano realises is the palace dungeon.

Marco is waiting in the Duke's rooms for his friend when Rossini and his men burst in and grab him.

The Count visits Hieronymous, and believing his seer is a fraud, warns him of his increasing insolence. Then Federico is himself warned that a blow will soon be struck against him.

The Doctor, Giuliano and Sarah find the Duke's rooms in disarray and Marco gone. On hearing about the gathering of artists and scholars such as Leonardo da Vinci, the Doctor realises that if anything happened to these men, Earth would be plunged back into the dark ages. He now thinks he knows who the leader of the cult is.

Scarlatti, the torturer, sets upon Marco in the dungeons as Federico orders his seer thrown out of the city. The Count tells the manacled Marco to sign a confession condemning the Duke as a follower of Demnos.

The Doctor visits Hieronymous at his chambers, followed by Sarah, bodkin in hand. His suspicions confirmed by the golden mask he finds, the Doctor is distracted by the astrologer as Sarah creeps behind him. The Doctor senses her and grabs the girl's arm, making her drop the weapon. The Count's soldiers pour in and grab the Doctor and Sarah – whose conditioning has been broken by the Doctor – as the seer escapes via his secret door in the chaos.

Giuliano sets out to find his friends, and is grabbed in the palace corridors by the guards. Rossini reports that all the prisoners except Hieronymous are in the dungeons.

In the cells, the Doctor reveals that he suspected Sarah was hypnotised when she asked about his Time Lord gift of understanding other languages, which he shares with her. Giuliano is brought in as Marco reveals he signed the confession. Rossini tells the Count the brethren are ▶

making for the temple from all over the city.

In the temple, the masked Hieronymous soaks up bolts of energy from the altar in his hands, his body glowing. The High Priest follows suit.

The Doctor warns the Count of Hieronymous and offers to take him to the temple. The Count agrees, ordering Rossini to kill the others if they fail to return within an hour.

Clad in black robes, the Doctor and Federico see Hieronymous bestow the same powers on other acolytes. Federico confronts Hieronymous and rips off his mask. Inside the hood is only a ball of energy. Pointing a finger at the Count, Hieronymous fells Federico with a bolt of light.

PART FOUR

Regarding the smoking cape left on the floor, Hieronymous says all their enemies shall perish this way. Tomorrow night the last prophecy will be fulfilled. When Mandragora swallows the Moon, they will strike. Unseen, the Doctor slips out.

With an hour up, Rossini is about to execute the prisoners when the Doctor enters and reveals Federico is dead. The guards now show allegiance to Giuliano and Rossini is imprisoned. The Doctor says the brothers are still absorbing power and they must use this time to turn the palace into a fortress. More Mandragora energy will arrive tomorrow night.

The palace sealed, Giuliano wonders if he should cancel the masque, but Marco feels they are now impregnable and the guests are safe.

The Doctor uses a telescope and astrolabe in Hieronymous' room and calculates that a lunar eclipse will occur at 9.43 that evening. Astrology may be their only weapon, as Mandragora will dominate by astral force, depriving man of his very purpose, turning him into sheep. Giuliano asks the Doctor's opinion about the masque, and the Doctor agrees it should be held. Realising the ionised plasma must be spread very thin, he asks the Duke for a breastplate, a reel of wire and a costume for the dance.

The masked Hieronymous tells the High Priest that the sky gods have chosen well, destroying the scholars to establish their supremacy. He will show ten brothers a secret way into the palace, where they can provide the entertainment at the masque.

The Doctor dons the breastplate beneath his coat, and selects a lion's mask. The masque is beginning in the main hall with the entertainers in place, and the Doctor leaves Sarah to enter the catacombs alone.

In the shrine, Hieronymous orders that the brethren surround the palace, killing all who leave it. The Doctor peers out from hiding.

Marco tells the Duke that the brethren are waiting outside the palace, but they could survive under siege for a month. Sarah dances in the masque.

Having driven nails into the ground and attached wire around the altar and to his breastplate, the Doctor waits for Hieronymous. The seer enters and accuses the Time Lord of profanity, saying that Mandragora must stop man leaving Earth

Hieronymous (Norman Jones).

"Now, the power of Mandragora swallows the moon. Now, as it was written the power of Mandragora will flood the earth. Mandragora, we, your servants welcome you. Bestow your power upon us that we may rule over the whole of your dominion!"

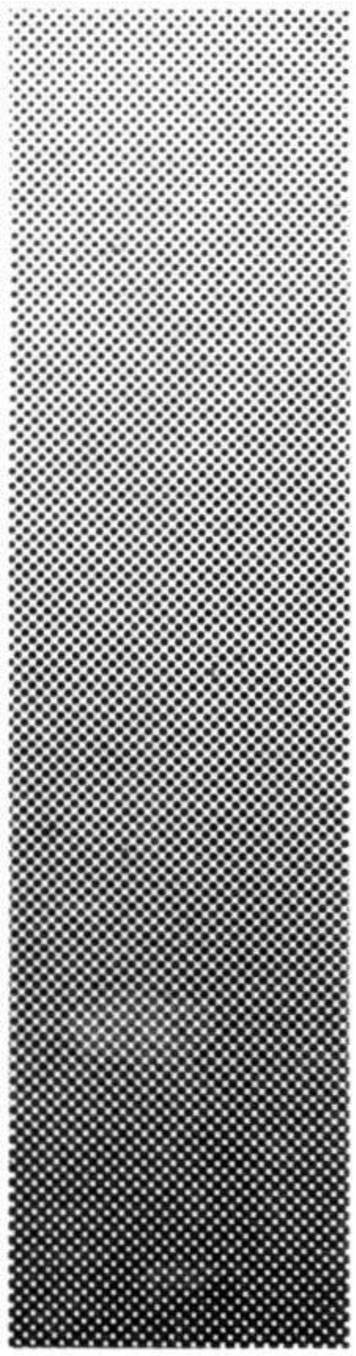
and threatening its power. Mask blazing with light, Hieronymous unleashes bolt after bolt at the Doctor, who takes the blasts on his breastplate and manages to survive. By taunting the masked figure, the Doctor succumbs to more bolts of energy as the seer's face begins to lose its glow.

Dancing with Giuliano, Sarah sees the lion headed guest enter and assumes it is the Doctor. Removing the mask though, she finds a hooded brother with a face that is a ball of light. Two other brothers blast some of the dancers until the masked form of Hieronymous appears, ordering the final sacrifices to be made in the temple.

Giuliano, Marco, Sarah and the other guests are herded into the shrine to see the eclipse through the roof. Hieronymous welcomes Mandragora's power to flood the Earth as the brethren surround the altar. A red ball of energy hovers down, but then sparks shoot from the altar, killing the brethren until only a heap of robes are left. The light fades and Hieronymous turns to the guests, removing his mask. It is the Doctor, who imitates the seer's voice for a final time. "A case of energy squared," quips the Doctor, Mandragora defeated. "It puts Mandragora back at square one!"

Later, Giuliano accompanies the Doctor and Sarah back to the TARDIS, the Doctor unworried at not meeting Da Vinci. Telling Giuliano to keep an open mind, the Doctor mentions to Sarah that the Mandragora constellation will not be in a position to threaten Earth for another five hundred years. As the Doctor and Sarah enter the TARDIS, she realises that's just about the end of the twentieth century . . .

fact file



Planet of Evil was much liked by its producer Philip Hinchcliffe, who in 1975 immediately commissioned its author, Louis Marks, to do another four episode serial for the following season. This time it was to have a historical theme – something not attempted for some time and held in wary caution by script editor Robert Holmes. Louis Marks, D. Phil (Cantab), had been in the writing business since the Fifties with episodes of series like Sapphire's *The Adventures of Robin Hood* and began his association with *Doctor Who* when the first story editor David Whitaker invited him to submit a four (subsequently edited to three) episode serial at the series outset. As well as *Planet of Giants* he wrote the basic storyline *The Time Warriors,* which evolved into *Day of the Daleks,* and then *Planet of Evil.* A prolific writer, he had worked on the BBC's supernatural anthology *Dead of Night* and was an old friend of Robert Holmes from their days on A-R's *No Hiding Place,* which he had script edited.

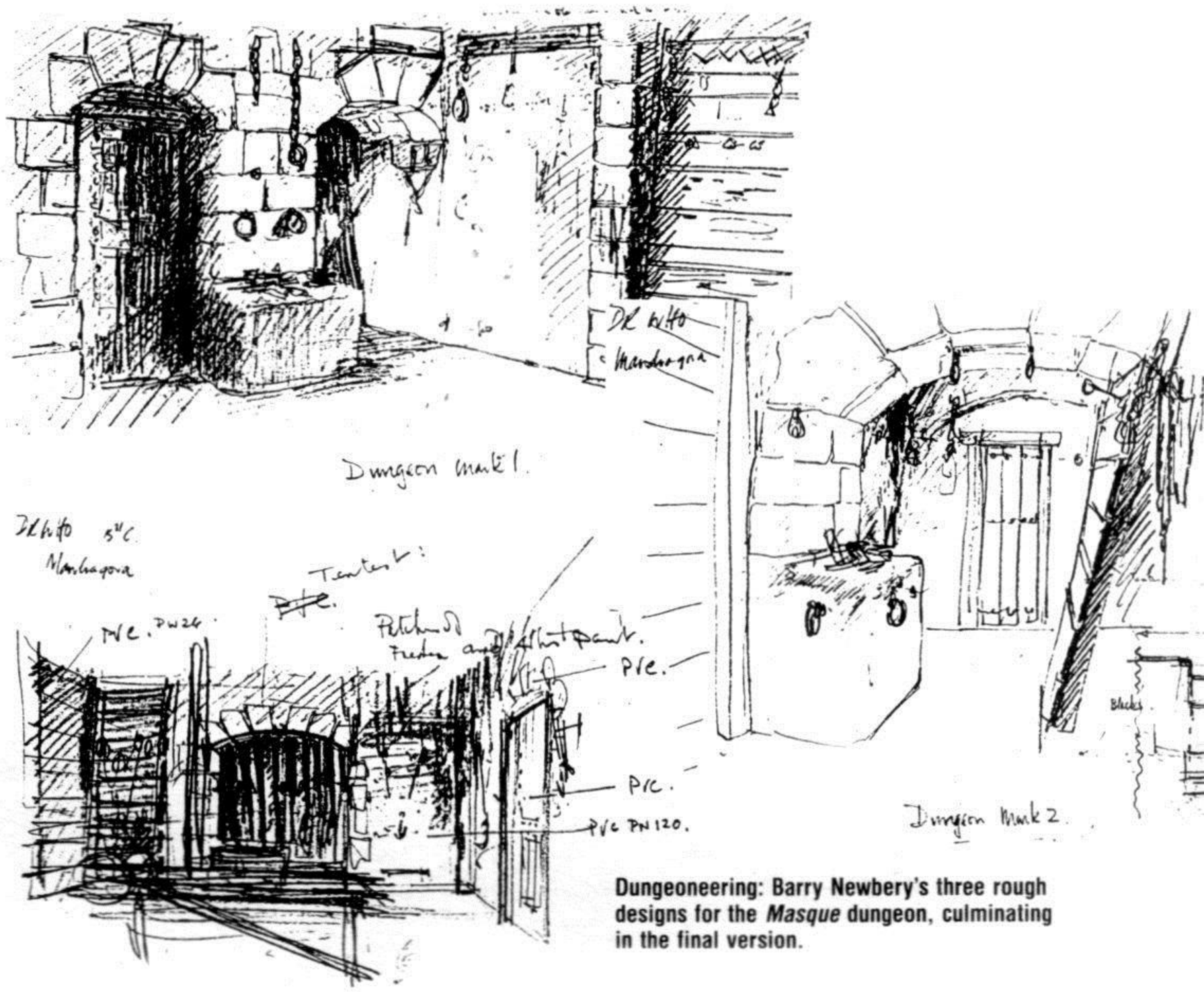
Spurred on by Hinchcliffe's appreciation of Roger Corman's version of the Poe tale *The Masque of the Red Death,* Marks' idea came from exploring the science of astrology and the influence of the stars. This arose from his dissertation studies of the Fifteenth Century Renaissance in 1954. The story became Marks' favourite, and also one enjoyed by Tom Baker, now beginning his third season as the Doctor. Marks submitted a four part storyline which was apparently known originally as *Catacombs of Death,* then *The Curse of Mandragora* before finally arriving at its transmission title. The name Mandragora came from a mythical mandrake plant.

The director for Serial 4M was Rodney Bennett, a man known for theatre work and who had impressed Hinchcliffe with his direction of *The Ark in Space* and *The Sontaran Experiment* in 1974. Joining the production

team for the new season was Chris D'Oyly John as Production Unit Manager, a man who had been a production assistant as far back as *The Macra Terror* in 1967.

On casting the serial, Bennett drew on some actors from his previous tales. Peter Walshe and Brian Ellis appeared in *The Sontaran Experiment* plus voice artiste Peter Tuddenhem, last heard in *The Ark in Space* – and later to do a host of voices on *Blake's 7* – all worked on the serial. Tuddenham's tones were pre-recorded, as with Norman Jones' dialogue for Tom Baker to mime to in Part Four.

Also there was Tim Piggott-Smith, later to find fame in Granada's *The Jewel in the Crown,* who had already been in *The Claws of Axos* as Captain Harker. Norman Jones had been Khrisong and Major Baker in *The Abominable Snowmen* and *Doctor Who and the Silurians* respectively. Robert James played Lesterson in *The Power of the Daleks* and James Appleby was a policeman in *The Faceless Ones.* Pat Gorman and Stuart Fell were two old faces on the show, Gorman's association stretching back to the episode a *Day of Reckoning* in 1964



Dungeoneering: Barry Newbery's three rough designs for the *Masque* dungeon, culminating in the final version.

PORTMEIRION

The main location selected to represent Renaissance Italy by the film crew was Portmeirion, a small holiday village of bizarre and mixed architecture lovingly put together by the late Sir Clough Williams-Ellis. He was a successful architect who wanted to awaken people to the beauty and pleasure of architecture.

Situated on a peninsular near Porthmadog in North Wales, the venue offered accommodation for the cast and crew, plus both woodland locations and an Italianate backdrop for San Martino. Other film and television series had used the settlement before, most notably the cult ITC/Everyman film series *The Prisoner* where it had been the Village, the mysterious compound imprisoning Patrick McGoohan's Number 6, for shooting in September 1966 and March 1967.

Hinchcliffe had visited the place, and after a recce with Bennett it was decided that the location would be done in six days of April 1976, shortly before preparations got underway for Portmeirion's Fiftieth birthday. The elderly eccentric Williams-Ellis was around during the shooting and got on well with Tom Baker in particular.

One make-up effect used throughout the story was a livid scar added to Carrick's right cheek for his role as Rossini. The Doctor's costume remained basically the same as before, but he now sported a long, maroon velvet coat. Another new factor of production was a fresh TARDIS prop with flatter roof, after the previous version had finally caved in from years of use on Baker and Sladen whilst they were recording *The Seeds of Doom.* Costume designer James Acheson thought he would be able to get from Italy the costumes used in Zeffirelli's *Romeo and Juliet* a few years earlier, but in fact those he was offered were from the Laurence Harvey production of the same story in 1952.

Of the scenes shot at Portmeirion, several were executed in the paths that run through the woodlands to the west of the village. These included those with the blazing haycart and the TARDIS' arrival and departure, where the designers had to hang oranges on the trees to make it an orange grove. Shooting also took place around a woodland pond where flash charges, wind machines and smoke cannisters were all used to simulate the passage of the helix energy, culminating in the sequence of stuntman Stuart Fell as the peasant seeing his pitchfork burst into flame before he dies at the waterside. For this, and other scenes, the helix blob would later be added in studio, but dummies with blue, disfiguring burns were used as corpses on location.

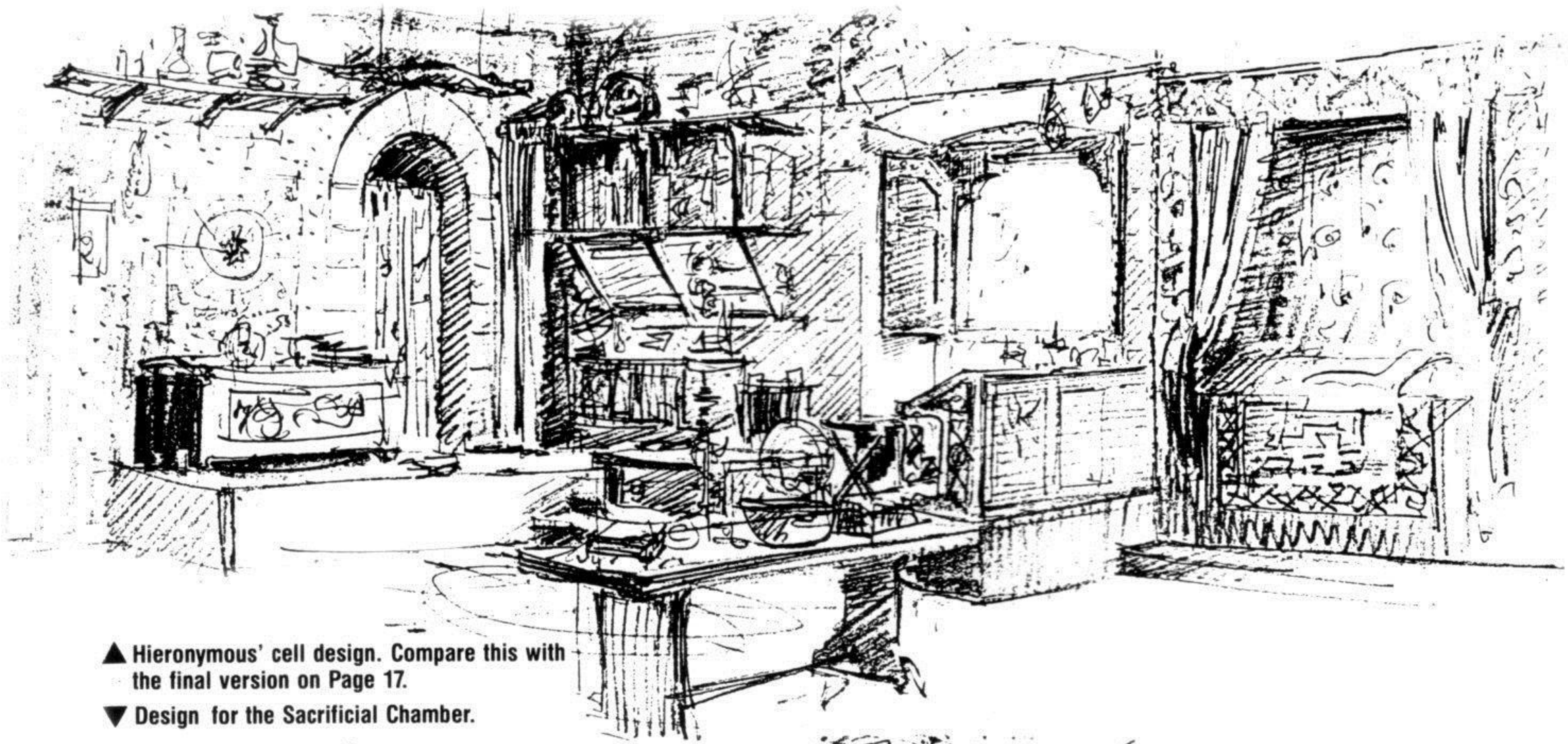
Also at the waterside were the scenes in Parts Two and Three at the ruined Roman temple, which consisted of broken columns and one standing archway from BBC stock. Originally the shrine was also to be location, but for cost and effects reasons, this was rewritten for studio work. Two camera teams worked on location, and the woodland scenes were shot in the first two days with the village sequences shot later in the week.

For both the horse chase in Part One and the start of Part Two where the Doctor was required to ride, a stuntman in a wig doubled for Tom Baker and also did the Doctor's leap over the wall on the road down to Fountain and Anchor cottages in Part Two, plus shots of the sword fight in Part Three. Terry Walsh did not double for Baker here, despite supervising all the action scenes and the stuntmen for the show.

In Part One, Federico returned to San Martino passing under the Bridge House of Portmeirion, and then riding up a cobbled road towards the green dome of the Pantheon and Battery Square. The Bridge House was also where the luckless guard died in Part One, again using an igniting prop pike. The Doctor's beheading was then shot at the Central Piazza before the balcony.

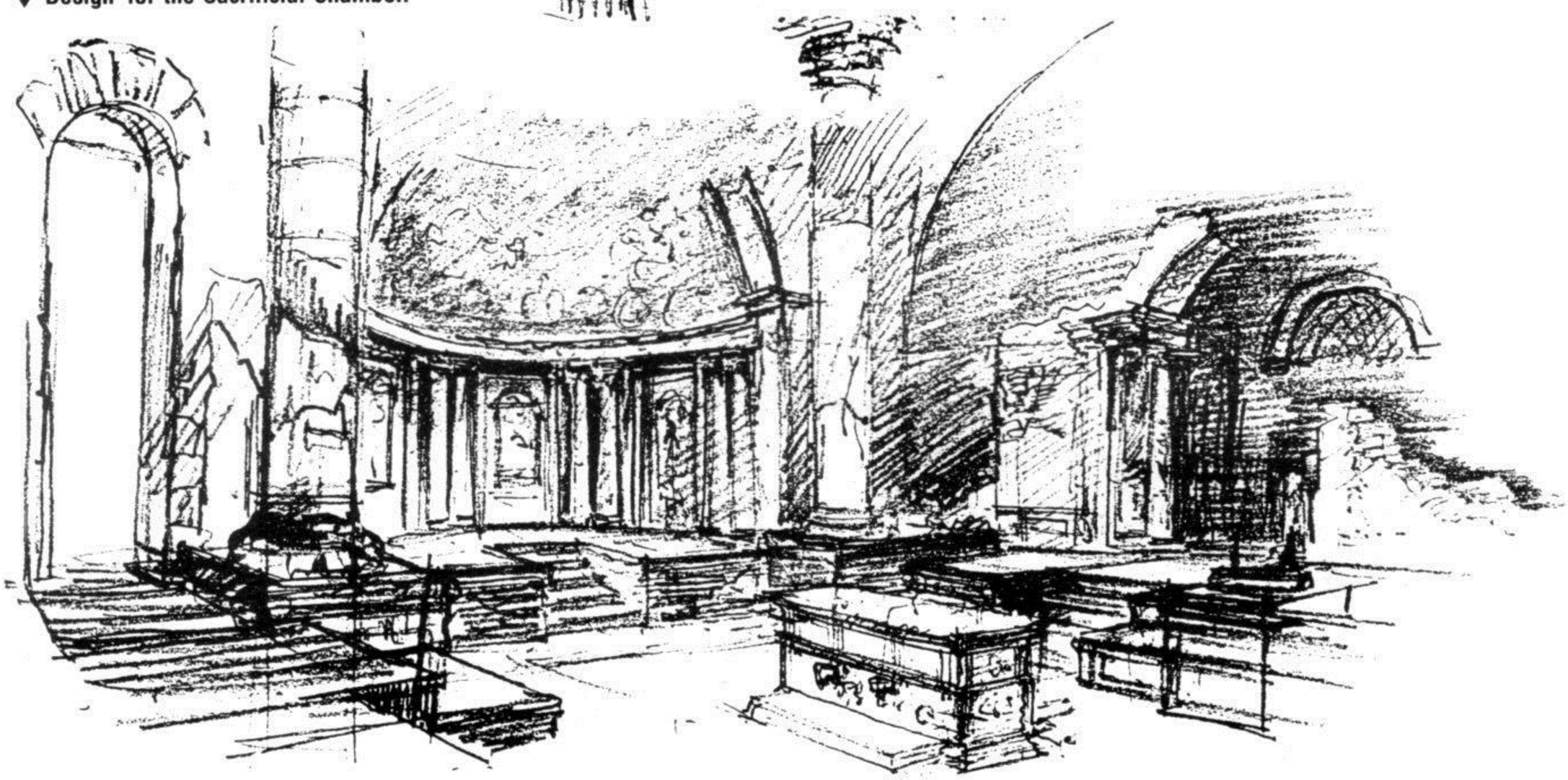
The chase in Part Two took in the Buddha statue at the foot of the Pantheon steps, through to the private gardens near Priors Lodging, around Battery Square which was dressed by designer Barry Newbery's team as a marketplace and down the steps from the Watch House towards the shoreline. At the end of Part Two, Giuliano, the Doctor and Sarah move along the Bristol Colonnade and then down the steps from the Hercules Statue.

Added to both the location filming and the studio recording was the blob of Mandragora energy. This was the combination of a 'furry' sparkler to crackle energy, superimposed over a red blob video effect. Special effects filming by Ian Scoones' team included a shot of white polystyrene disappearing down the vortex of water escaping through the plughole in a blue tank, which represented the whirling Mandragora Helix in the first episode. Over this was superimposed a rippling image of the TARDIS. ▶



▲ Hieronymous' cell design. Compare this with the final version on Page 17.

▼ Design for the Sacrificial Chamber.



STUDIO WORK

◀ *The Masque of Mandragora* was one of the final serials to be recorded episode by episode on the whole, and entered studio TC3 on 3rd May 1976 for five days – the last being spent on effects shots for Part One such as the Helix scenes – followed by an additional day on 8th June 1976.

A TARDIS corridor set was built from the familiar control room walls and doors for the first episode. The boot cupboard into which the Doctor and Sarah looked was a doorway with yellow CSO screen and a pair of boots, the colour slide of a huge stately home room placed behind them. The idea of CSOing in the distant 'normal' console room was abandoned.

The new TARDIS control room was introduced and consisted of a central console which, as with the whole set, seemed to be crafted out of wood. Standing on a raised circular dais with four railings around its perimeter, the console was hexagonal in shape and smaller than its more modern counterpart to allow better camera angles. Switches were hidden behind a wooded panel on one face, and a shaving mirror projected from its centre instead of a time rotor, making it a static prop, although the original intention was to have instruments set into it. The walls had roundels, two of which were back lit stained-glass patterns, and to the left of camera were situated the scanner screen and exit door, with the door to the corridors to the right.

The scanner, which with the rest of the room used the standard TARDIS sound effects, was two wooden panels which slid vertically apart to reveal a yellow CSO screen. The exit doorway led to a black backdrop and was set at the top of a small flight of steps. The set was adorned with dust and props such as a recorder, red velvet smoking jacket and Sheraton chair.

The set was designed by Barry Newbery, whose work for the show stretched back to the second recording of *An Unearthly Child* in 1963, and was inspired by something that looked as if it had come from a Jules Verne novel. On the last day of the May recording, the executive members of the fledgling *Doctor Who* Appreciation Society were invited to the set to make sure it was all in perfect order. Barry Newbery also researched contemporary Italian design for the San Martino sets in the serial.

VISUAL EFFECTS

For the scenes where the TARDIS was dragged towards the Helix, the camera was first rocked, and then the doubly reflected image of Baker and Sladen were recorded off a sheet of foil, which was then rippled and distorted.

In the recording studio, the Helix was a model of crystal rings through which the camera zoomed. When the TARDIS landed in the Helix, Baker and Sladen appeared on a yellow CSO set with a slide caption of one crystal ring behind them and echoed soundtrack. A five foot diameter model helix to glow with Front Axial Projection was made by Ian Scoones' team, but rejected by Bennett.

In Part Two, the helix energy caused a red light to be shone on the temple set, and then recreated the Roman ruins simply by raising the footlights on faintly painted details on the set flats which had previously been in darkness. The shaft of helix light was a superimposed image of a lavalite lamp. Where the Doctor comes under attack ▶

The console room used throughout Season Fourteen. Photo © BBC.

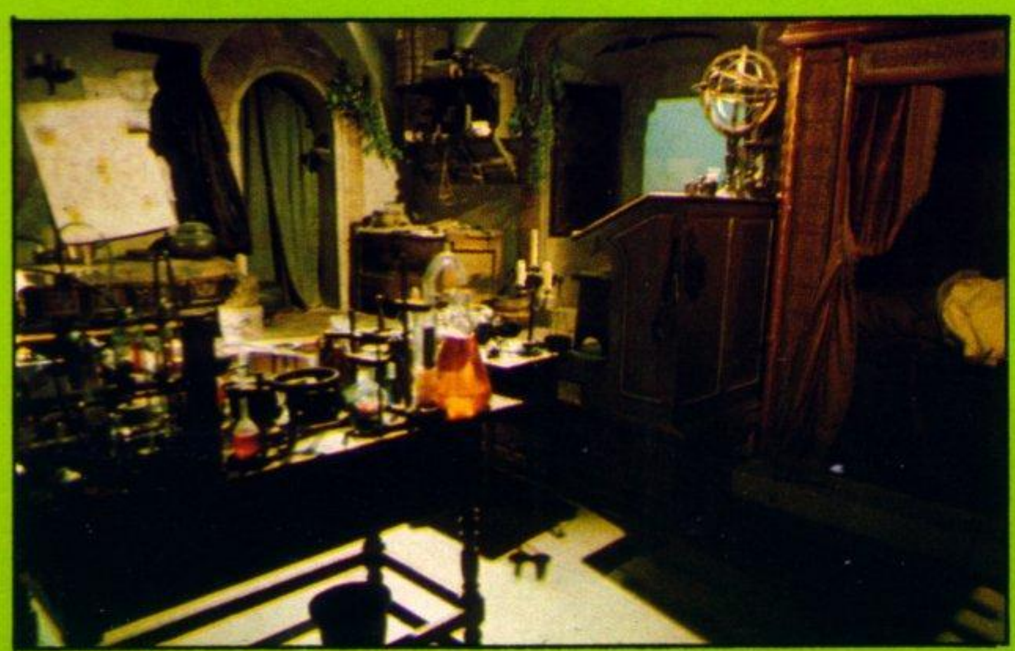
DESIGNING *MASQUE*

Having been credited for the bulk of the black and white historical adventures, Barry Newbery was an obvious choice as designer for *The Masque of Mandragora*. Happy to research a period thoroughly, he was well used to inventing historically accurate, high quality sets which kept within a limited budget.

"I was disappointed when I discovered we were to film in Portmeirion, mainly because I was looking forward to doing some filming in Italy!" Barry recalls. "But I fell in love with the place when I got there, and it approached how I imagined parts of Italy would look. Since then, I've actually been to Italy and realise now that it doesn't really look a bit like that!

"We were introduced to the architect, Sir William Clough-Ellis, and he stayed around to watch the filming. We built the remains of a temple close to one of the lakes and Clough-Ellis actually asked if we would leave it there when we had finished. We couldn't because it was stock scenery made of jabolite – if there had been a strong wind the whole thing would have just blown away! Nevertheless, he asked me to send him the drawings and I was quite flattered to be asked that by such an architect."

Many locations have to be greatly altered by the designer before filming commences, but Portmeirion needed little attention. "We had to remove signs and cars, and windows were hidden behind false shutters. We added odd bits of scenery but there was no need to build new facades to cover things up. I think a lot of the success of that film work goes to the cameramen, who used the location brilliantly. There was one scene where the Doctor and his companions were walking in and out of a row of gothic columns and the cameraman was able to shoot it from an angle which didn't make them look gothic at all."



Hieronymous' study. Photo © Barry Newbery.

THE CONSOLE ROOM

One finished design Barry was very pleased with was the re-designed TARDIS console room, which would be seen throughout the Fourteenth Season. "I was not given a brief as such – Philip Hinchcliffe wanted a change from the usual console room because it had been seen so often, and it took up so much studio space. I thought of a Victorian sailing ship, and tried to move the whole thing away from bright panels and flicking switches. The wood veneer on the walls was, as usual, achieved with wood-effect wallpaper.

"For the scanner screen, I wanted to have a handle that the Doctor could turn to operate the shutters. In the end they were actually operated by the scenery guys behind the set, using a wheel and chain mechanism. That was saved and used again when they went back to the modern console room for the next seasons." An early idea was to fit the new console with an iris in the centre which would open to reveal a dome that would rise and fall, much like the Time Rotor. This was abandoned for reasons of cost. It would have been expensive to construct and when it went wrong, as such mechanisms tend to, there would have been a loss of expensive studio time.

One valuable saving came from the use of stock sets for the court of Giuliano. "I was always on the look-out for scenery I could borrow," says Barry. "I walked into one of the studios at Television Centre, and there was a set for Yehudi Menuhin's seventieth birthday, which had been designed by Kenneth Sharp. It was a huge white set, with a structure suitable for an Italian castle and it didn't have any windows in it. I made sure it was kept in store for about six weeks before any work started on it, which broke all BBC regulations on storage time. However, it was such a saving that it seemed crazy not to use it."

The court room, which was designed with a false wall so the set could double as the bedroom of Giuliano's dying father. Photo © Barry Newbery.

When designing the story, Barry found his inspiration in the work of the fourteenth-century painter, Carpaccio. "He did the most incredibly detailed and beautiful paintings and all the architecture in *Masque* came from his work.

"I remember we had a detailed back-cloth in the court-room set, but it was not even seen on screen. When I mentioned this to Rodney Bennett three years later at a party, he was quite unaware it had happened. It's not surprising, when one considers things are so hectic in a studio. With dozens of people rushing around doing different things, there is no time for a designer to say to a director 'Can you make sure you get that cloth in shot?'

Interview conducted by David Richardson

in the temple, the picture was ghosted to give a dual image.

Similar lighting was used when the brethren gained their power, with bolts of shooting light superimposed emerging from the altar. A CSO shot of the mask and hood was seen in close-up, followed by a shot of the recipient's hands smoking. The bolts of energy from Hieronymous' hands came from superimposing a lined-up spark generator – a technique Bennett had used in *The Ark in Space*. For the 'faceless' brethren, a hollow prop cowl hood was made and shot in close-up, with a harsh lamp shining inside it. The purple robes of Hieronymous were used, and also stood in for the brother in the lion mask in Part Four.

For the masque, Stuart Fell was engaged in jester costume to perform various acrobatic skills, as well as juggling and fire eating. Five dancers were hired and, with Elisabeth Sladen, formed three dancing couples.

Where Mandragora swallows the moon, an animated backdrop of a dark shadow sliding across a back lit circle in the sky was seen, behind cloudy smoke, through a hole in the temple roof as opposed to stock film. The spark machine was again used for the brethren's death.

When the episodes were edited and titles added, a new typeface and graphics set was used on the superimposed lettering and would remain for several seasons. During editing, the original Part Two ending of Federico declaring his nephew's death was rearranged.

Sarah dips into the Masque, in uneasy anticipation of impending attack by the mysterious Brotherhood. Prior to its original transmission, the BBC played up the historical aspects of this Renaissance story, making no mention of science fiction in its promotion. Photo © BBC.

MUSICAL NOTES

Dudley Simpson was delighted to return as the sole soundsmith for the season and was now turning down other work to do the incidental tracks for *Doctor Who*. He felt the music for the story worked well, and the score included some notable harpsichord melodies. The masque scenes also used three stock tracks from *Tanzmusic der Renaissance* (Archiv 2533111); 55″ of *Basse dane La Brosse* by P. Attaingnant, 52″ of *Branle de Champagne* by C. Gervaise and 1′25″ of *Istampita Cominciamento de giola Ilsamer Collegium*.

The series heralded the show's fourteenth season in the BBC's Autumn 1976 line-up and earned a one-page article *Doctor Who's Renaissance* about the new serial in *Radio Times* with a black and white illustration by Barry Fantoni. Roy Ellsworth also illustrated the cast list for Part One in the same issue.

Louis Marks' story was novelised by Hinchcliffe as *Doctor Who and the Masque of Mandragora* and published by Target in December 1977, with W.H. Allen's hardback following a month later. There was also an American edition printed by Pinnacle Books in November 1979, #8 in a series of 10, and a French edition *Docteur Who – Le Masque de Mandragore* translated by Richard D. Nolane and adapted by Corine Derblum for Editions-Garancierère in June 1986 as book No. 6. In 1981 when the BBC were selecting repeats for BBC 2's *The Five Faces of Doctor Who* season, Philip Hinchcliffe put forward this serial as a suggested representation of Tom Baker's era, but slots did not allow its transmission. ◆

Archive and Fact File compiled by Andrew Pixley with acknowledgements to Jeremy Bentham and In-Vision. *Andrew Pixley is co-editor of* Time Screen. *For further information on* The Prisoner *contact:* Six of One Appreciation Society, *P.O. Box 60, Harrogate, HG1 2TP.*

THE MASQUE OF MANDRAGORA SERIAL 4M

CAST:

Tom Baker (*The Doctor*) with Elisabeth Sladen (*Sarah Jane*), John Laurimore (*Count Federico*), Antony Carrick (*Captain Rossini*), Pat Gorman (*Soldier*), Gareth Armstrong (*Giuliano*), Tim Piggot-Smith (*Marco*), Norman Jones (*Hieronymous*), Robert James (*High Priest*), Brian Ellis (*Brother*); James Appleby, John Clamp (*Guards*); Peter Walshe, Jay Neill (*Pikemen*); Peter Tuddenham (*Titan Voice*), Stuart Fell (*Entertainer*); Peggy Dixon, Jack Edwards, Alistair Fullarton, Michael Reid, Kathy Wolff (*Dancers*).

CREDITS:

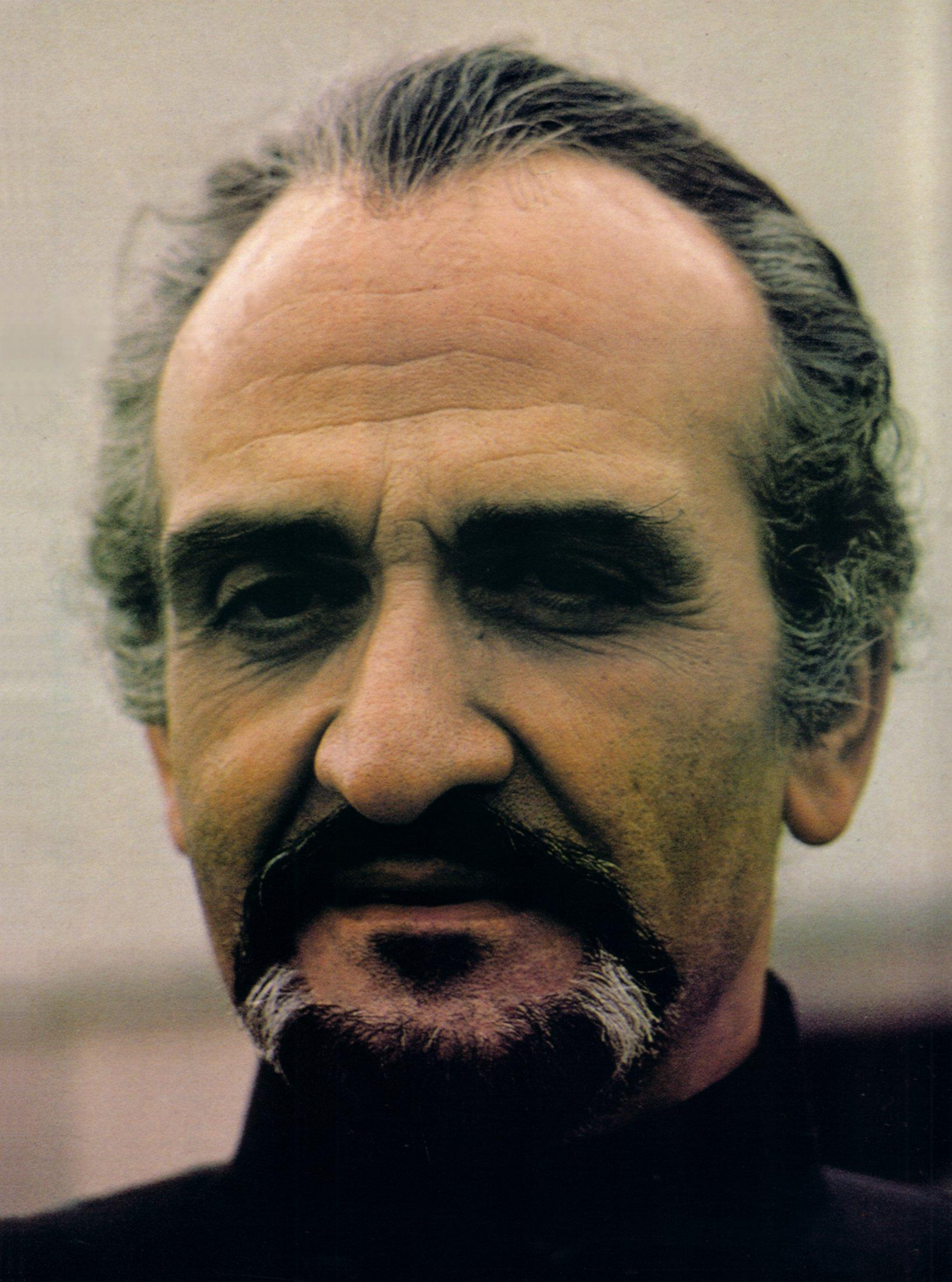
Written by Louis Marks. Incidental music by Dudley Simpson. Script Editor: Robert Holmes. Designer: Barry Newbery. Producer: Philip Hinchcliffe. Director: Rodney Bennett.

BROADCAST DETAILS:

Part One	4th September 1976	6.10pm-6.35pm
Part Two	11th September 1976	6.05pm-6.30pm
Part Three	18th September 1976	6.10pm-6.35pm
Part Four	25th September 1976	6.10pm-6.35pm

Viewing Figures:
8.3m (40th), 9.8m (22nd), 9.2m (29th), 10.6m

Audience Appreciation:
One, 58; Two, 56; Four, 56. No figures for Three.



CATS!

With just three *Doctor Who* stories under his belt, director Alan Wareing has met with critical acclaim from viewers . . .

Having directed three *Doctor Who* stories in just two fourteen episode seasons, Alan Wareing is rapidly becoming one of the series' more popular directors.

His first story, the quirkily written *The Greatest Show In The Galaxy* was generally well received and undoubtedly caused more than one small child to give clowns a wide berth during trips to the circus. For Season Twenty-Six he directed two stories: the dark, gothic thriller *Ghost Light* and the action-packed adventure *Survival,* which also featured the long awaited return of the Master.

The two diverse stories gave Wareing a chance to flex his directorial muscles, recording one story entirely in studio, and the other, on location.

In between directing duties on an episode of Thames' *The Bill* and editing the final episode of *Survival,* Alan took time out from his busy schedule to talk to **Doctor Who Magazine** about his *Doctor Who* work, as well as his opinions on the Doctor's future . . .

DWM: Alan, how did you get started as a director?

Alan Wareing: My first interest was amateur theatre, and it was there that I started to take an active interest in directing. I directed several plays, and as a result, got a chance to work in television, first as an assistant floor manager and then as a "PA" as they were then called. I pushed the BBC to put me in the director's course which they did, and from there, I got work as a director. Then I left the BBC and went freelance, which is where I am now.

DWM: What sort of programme did you work on originally?

Alan: Things like *The Onedin Line, Blake's Seven, Juliet Bravo,* popular dramas like that. I also did some of the *Miss Marple* stories as a production manager.

DWM: You also worked on *Doctor Who* during that time, didn't you?

Alan: I did two of them. I was the PA on *The Keeper Of Traken,* and later, *Timelash.* I don't think that one was quite as successful.

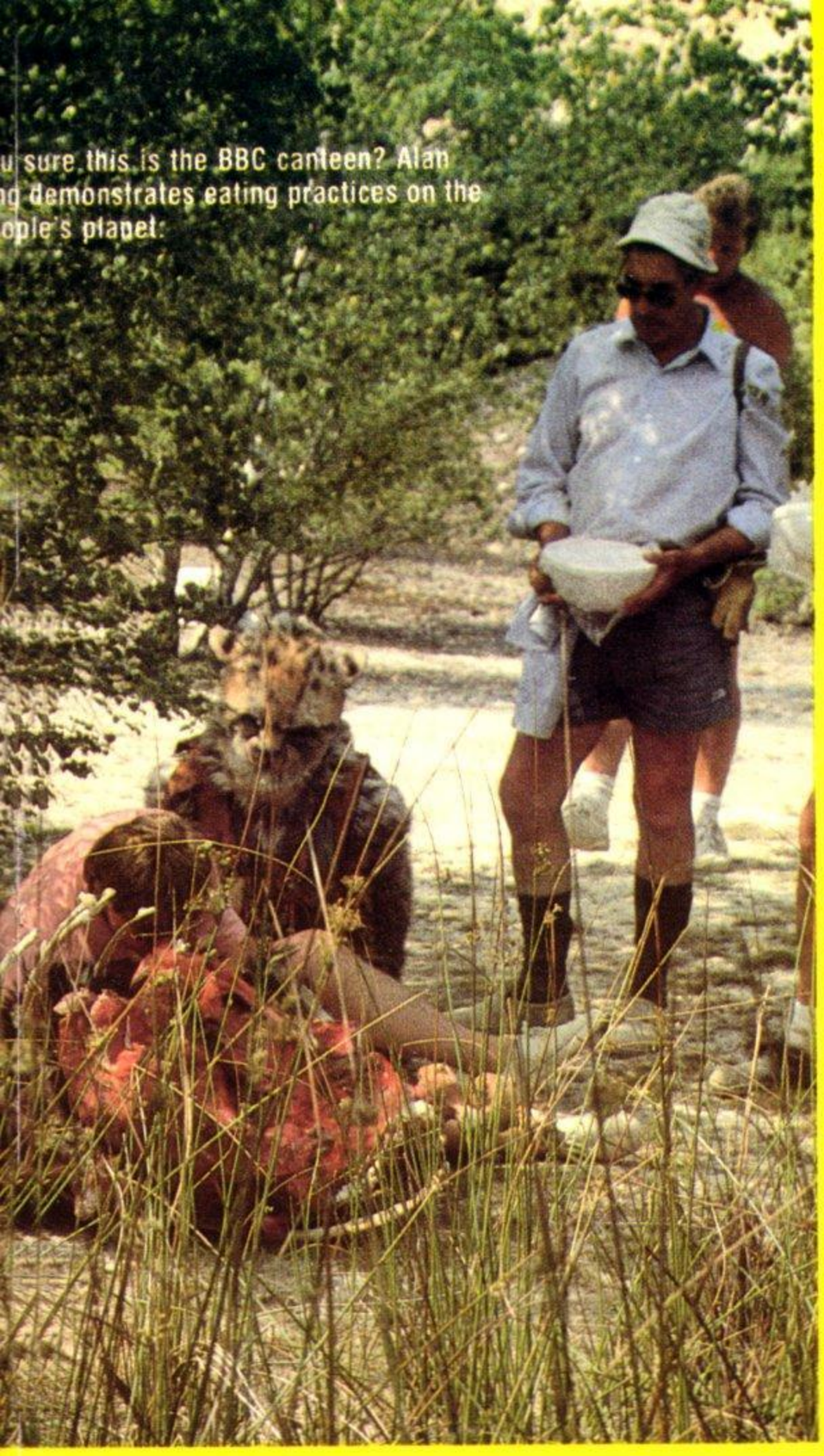
DWM: When you finally became a full fledged director did the BBC start you off with your own projects to work on, or did you have to find work on your own?

Alan: When I finished the director's course, all they could really offer me officially was work as a production manager, which was my job at the BBC. If I wanted to direct, then I had to find the work myself.

In actual fact, they were very good. They didn't force me to work as a production manager, and left me to my own devices until I found directing work.

My first job was on *EastEnders,* and I was still on staff at the BBC then. From there, I had to approach producers, and I got another job directing several episodes of *Casualty,* a hospital drama. I did that for a year, and then the Producer of *Doctor Who,* John Nathan-Turner, offered me *The Greatest Show In The Galaxy.*

I felt quite comfortable by that time as a director, but it was still quite a challenge for me to do something of this nature. The only two things that are constant in *Doctor Who* are the Doctor and his companion;



u sure this is the BBC canteen? Alan
ng demonstrates eating practices on the
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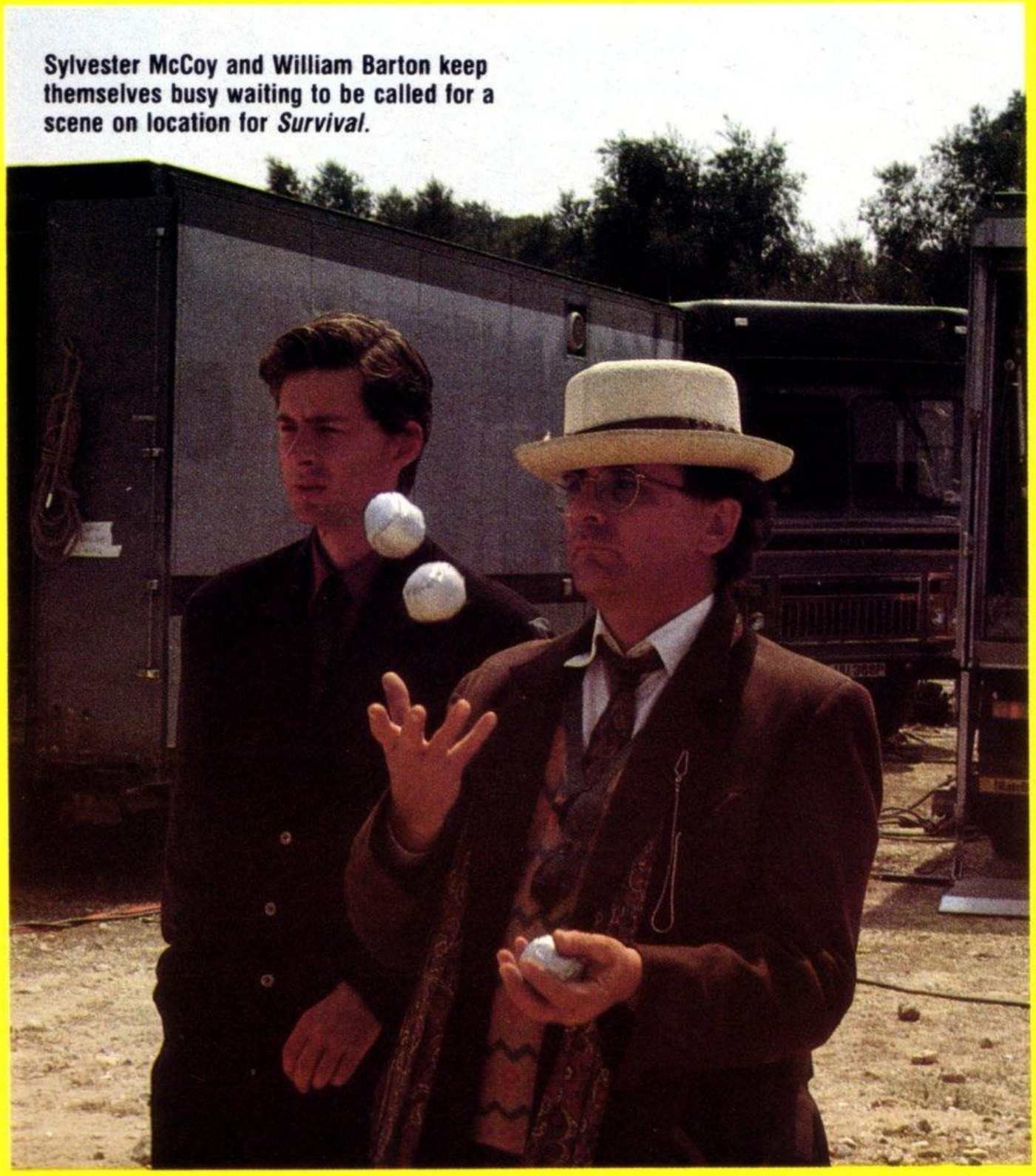
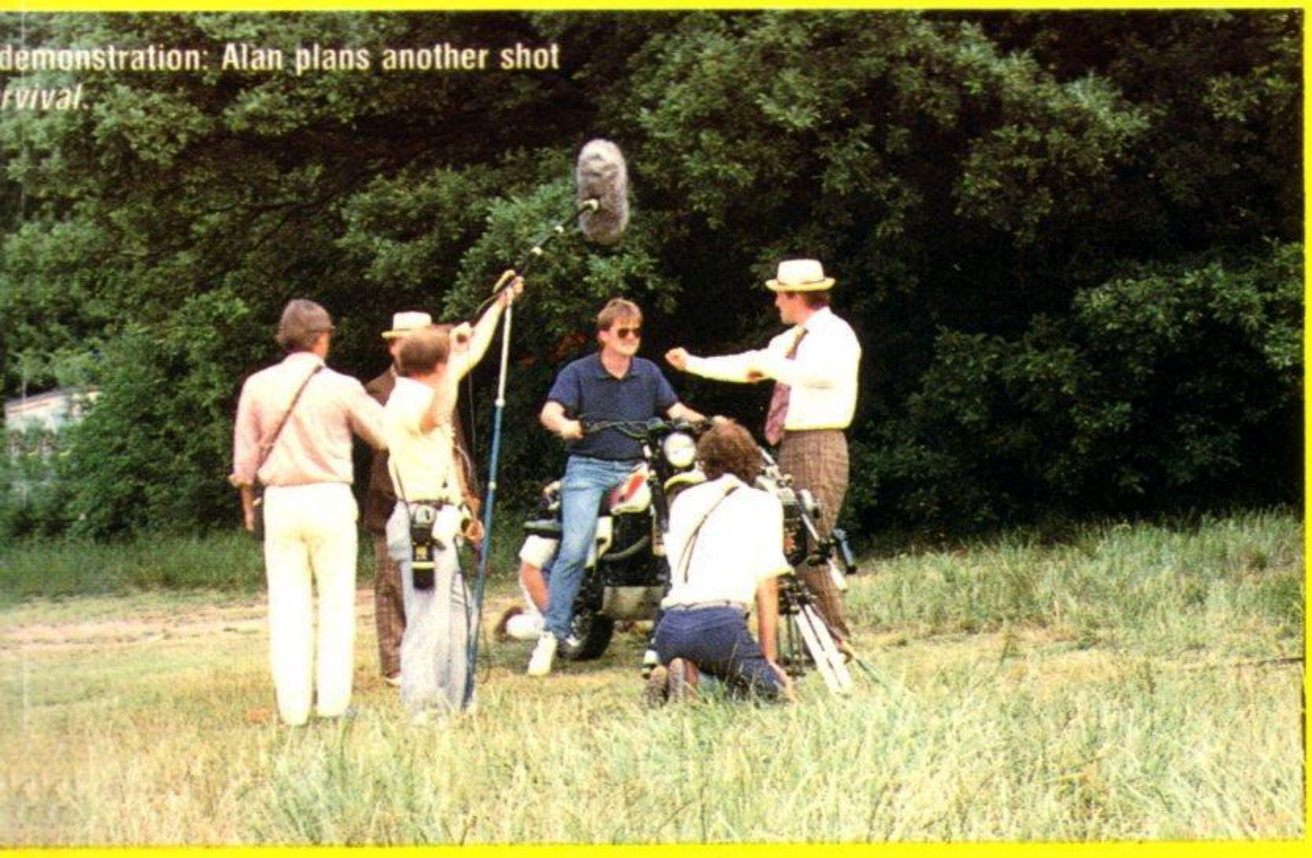


Sylvester McCoy and William Barton keep themselves busy waiting to be called for a scene on location for *Survival*.



demonstration: Alan plans another shot
rvival.

Ghost Light: studio-bound.

apart from that, everything else is pure imagination.

That was one of the reasons I was excited to do it, and also because I had known John since *Traken* and got on very well with him. He helped me when I was doing my director's course, encouraging me all the way through it, and in finding me material to do. There was never any promise of work, but there was always the possibility of working with him in the future.

DWM: Looking at Stephen Wyatt's unusual script for *The Greatest Show In The Galaxy*, what sort of challenges did you have to overcome when recording that story?

Alan: The biggest challenge of the script for me was to create the creepy atmosphere that was required. The wonderful thing about the story which I loved from the moment I read it was that nothing was as it appeared to be, and that apparently innocent characters turned out to be evil. That was the biggest challenge: to get that across without giving the game away. I was quite happy that I wasn't dealing with rubberized monsters!

DESIGNING THE STORY

DWM: How did you instruct the designers of that story, such as the make-up and costume people, as to how you wanted the story to look?

Alan: On make-up, one thing I decided quite early on was that apart from the Chief Clown (Ian Reddington), the rest of the clowns were robots. I wanted them all to have the Chief Clown's features, so we took a mould of Ian's face and that was made into a mask for the others.

That was something I hoped the audience wouldn't be too aware of straight away, because I didn't want to show those robotic clowns too soon – but as soon as they were aware of it, it would be something quite frightening. Although it may not have appeared that way, all the clowns had the same face, whether they were red nosed clowns or white faced clowns. That was number one.

I also immediately decided that the Chief Clown would be white faced because I always thought they were creepy in their ▶

Mags (Jessica Martin) – bringing danger to the Doctor in *The Greatest Show in the Galaxy*. Photo © BBC.

lamé suits. It was just a matter of ploughing through endless photos of clowns and deciding on the look.

DWM: As far as casting was concerned, how many of the decisions were left up to you, and how many were based on John's opinions?

Alan: Let's just say to start with that all of the decisions regarding the casting were made jointly by John and myself. Neither of us insisted on one without the consent of the other, which is the way John works. He never insists on an actor being cast unless the director is happy. Having said that, he does have some quite strong ideas, and quite often they're good ones. In this case, the Captain was my idea right from the start; I wanted T.P. McKenna to play that part.

We didn't have a definite idea about one or two of the characters and I won't name them. We just met people and decided upon them. Bellboy was John's idea; a very good one. I found the casting of the Chief Clown to be the most difficult part, simply because this one character was written with nothing for me to aim at. When I cast Ian Reddington, an actor who I had worked with before and admired greatly, I said to him, "This is a character that you have to create, because I don't want it to be black and white or two dimensional." A lot of what you saw of the Chief Clown was Ian's own invention.

DWM: You left the part pretty much open, then?

Alan: Yes I did. He could read the script and knew what the chief clown did, and the character was built around that. The gestures for instance, and some of the manic laughter were Ian's own invention, and also the fact that he had two voices: a public voice and the sinister professional voice, if you like. That was also his own idea.

DWM: What are your thoughts on Sylvester McCoy and what it's like to work with him as a director?

Alan: Sylvester is a great instinctive performer. He's also very inventive and creative, and rehearsals with him are both exhausting and rewarding. He's constantly coming up with ideas of how he can develop a scene and make it work.

He's very keen to create his own Doctor and he's always looking for new angles to develop. I find that fascinating. We've always worked well together, and played off each other, really. He'd come up with an idea, and I'd say, "Well, what if we do this," and he'd say, "Yes, that's good." It was very rewarding and I enjoy working with Sylvester very much.

FINAL SCENES

DWM: There's a scene at the end of *The Greatest Show In The Galaxy* in which the Doctor confronts the gods of Ragnarok, while using every trick he can think of to stall for time. Bearing in mind Sylvester's obvious talent for improvization, how much of that scene was scripted, and how much of it was actually created on the set?

Alan: That scene evolved from the script, because it was written that the Doctor had to do these things to entertain the gods and to play for time until Ace and Deadbeat returned. Of course he had to learn the skills that we saw there for the most part, and we adapted the scene firstly to what he felt that he could achieve, and secondly what would be visually interesting.

To be more specific, the heavy leaning where his feet were planted firmly on the ground was his own idea. I think the hanging upside down in the straight jacket was scripted; I can't remember. The conjuring tricks he learned, and while they weren't done as written, they were done with Stephen Wyatt's blessing, because they did tell the story.

You're right though, there were a lot of Sylvester's own inventions there. It was the way it had to be, really. As I said before, he had to create his own character for the Doctor. As the director, my job was to help him and to support him in doing that. I can't tell him what he should be doing in that respect because it's the character that he's creating, not just for me but for all the other directors on the series as well.

DWM: While you were filming that story, you also had an asbestos scare to contend with, didn't you?

Alan: We'd already shot the location aspects of the show some weeks earlier, which represented about a quarter of the story. Then we went into rehearsal for the studio aspects of the show which represented about three quarters of it, and found out that the BBC TV Centre studios were going to be closed to clear the asbestos.

There was a suggestion that the story be abandoned, and we fought very hard for them not to do it. They felt that they could cut their losses, but John was very unhappy about the idea of a shortened season. I was unhappy about losing the show because it was going very well.

The designer (David Laskey) came up with the idea of building a tent, and that's what we did. The tent in fact had plastic walls, a canvas roof and a wooden floor, and we built it in the car park at BBC Elstree, where *EastEnders* is shot.

DWM: Looking back on it now, are you happy with the way it turned out?

Alan: I think it worked to our advantage frankly, because there were one or two things we did there that we probably wouldn't have been allowed to do the same way in studio. One was flying Sylvester across the circus on a kirby wire; I was told later we probably would have had to fight very hard to do that. Also, I was told the way we demolished the ancient circus could not have been achieved the same way in the studio. That would have been particularly disappointing to me, because I thought it was a good effect.

SEASON TWENTY-SIX

DWM: *When did John approach you about directing two stories for the following season?*

Alan: John asked me a long time ago if I'd like to return to the show and I decided I would. It was planned that one story should be all location and the other all studio.

DWM: Apart from those obvious differences in the two stories, how did you look at each of them in terms of the universes you were creating and how they would be

different from each other?

Alan: I'm not quite sure I can answer that really. As I said earlier the only two constants in the programme are the Doctor and Ace; that's the only thing these two stories have in common. I can only look at them as two completely different kinds of stories.

Survival is an action-packed adventure, for part of it anyway, and *Ghost Light* is a spooky, haunted house, gothic story. The Doctor and Ace are involved in each of them, but they really don't compare. Trying to compare the two is like comparing Shakespeare with Shaw.

DWM: Let's talk about the two stories, starting with *Survival,* which featured the return of the Master. Do you think the story succeeded in bringing the Master back as the definitive *Doctor Who* villain?

Alan: The story is really a battle between two Time Lords: the Doctor and the Master. There are no other Time Lords involved, so he does take a prominent role in it. As far as I'm concerned, Anthony was extremely happy doing the show. We enjoyed working with each other, and his part was quite substantial.

DWM: Did you have a preference between the two stories, as to which one you enjoyed more?

Alan: For me, the stories that work better are the creepy stories, the sinister ones like *Ghost Light.* It was successful because it was a creepy story, and people like being frightened by that. I'm not altogether certain that the other type of *Doctor Who* stories are quite as successful. I'm still not sure about *Survival.*

Technically, the show has gone together well, and while it's a well written show, I'm not quite sure it's really the type to succeed. It's an adventure story with a lot of action in it and we are limited in terms of time and money. I think those types of shows take longer to do, simply because of the time it takes to set them up.

I don't really know how the audience reacted – was it frightening or was it an adventure? I'm not quite sure, to be honest, what *Doctor Who* fans want. I know they like being frightened, and I know they like the spooky things. The guy who edited *Survival* for me thought the story went together well, and it was spooky for him because he doesn't like cats. I was pretty certain when I finished *Ghost Light* that it had all the ingredients that would make you want to sleep with your lights on, but I'm not quite sure about *Survival.*

DWM: When you record a story entirely on location, you're dealing with a lot more variables than there are in studio. What sort of difficulties did you have filming *Survival?*

Alan: It went as well as could be expected, considering the obvious problems you get on location, plus the fact that it was extremely hot this past summer. We were doing this story which involved Cheetah People and the costumes for the people who played the Cheetahs were extremely uncomfortable. Also, getting the unit around to the different locations, sand quarries and so forth was very difficult and very tiring. In the USA, I suppose they've been making westerns like that for years now – perhaps we should learn a few things from them on how they do that.

It was hot and uncomfortable at times, and we did have to do shots of horses galloping along and tracking shots of vehicles, and I sometimes find that a little tiresome.

DWM: One of the aspects of *Doctor Who* that the writers tried to emphasize last season was the notion of the Doctor as a mysterious character. Knowing you would be directing two of the four stories this season, did John encourage you to continue in this direction at all?

Alan: We were talking about Sylvester's characterization of the Doctor earlier. Of course, one of the things he brought to the character is that quite often he knows things before he lets on that he knows about them. This year in both of the stories I've done, both of them have actually involved Sylvester playing the Doctor who knows more about what's going on in the story than he's prepared to let on. We in the audience see that he knows before everyone else knows about the evil that's appearing.

That's Sylvester's interpretation of the role and John was encouraging in allowing me to show that the Doctor could see that. John didn't actually say to me that he wanted the Doctor to be this that or the other, because we know that this is evolved from Sylvester's own interpretation. All I can say is that John encouraged it, Sylvester lapped it up, and I think it worked.

DWM: What do you feel the future holds for the series?

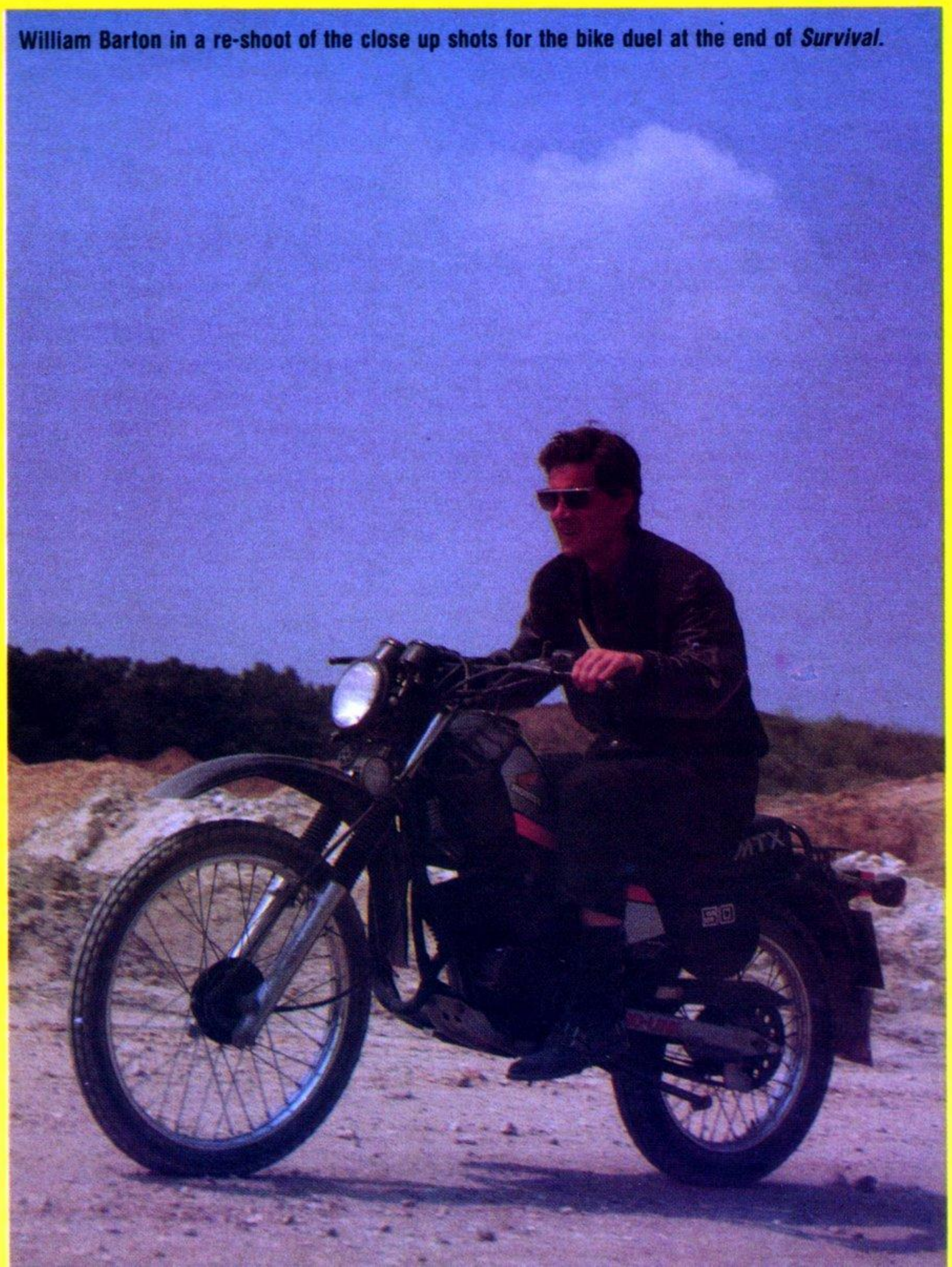
Alan: I do know that there's uncertainty about next year's season, and it seems unlikely at the moment that the BBC are going to make the programme. As you're probably aware, I don't think the BBC managers have exactly been keen on the show for a number of years, for one reason or another. It does have a very loyal following and I think the programme has got a future. Whether it's with the BBC or if they can get an independent maker I don't know, but it's still going to be made.

There's a lot there and I know there's a demand for the programme in America, and there's still a very loyal following in this country. I've heard the ratings are down, but that's because of a lack of publicity, really.

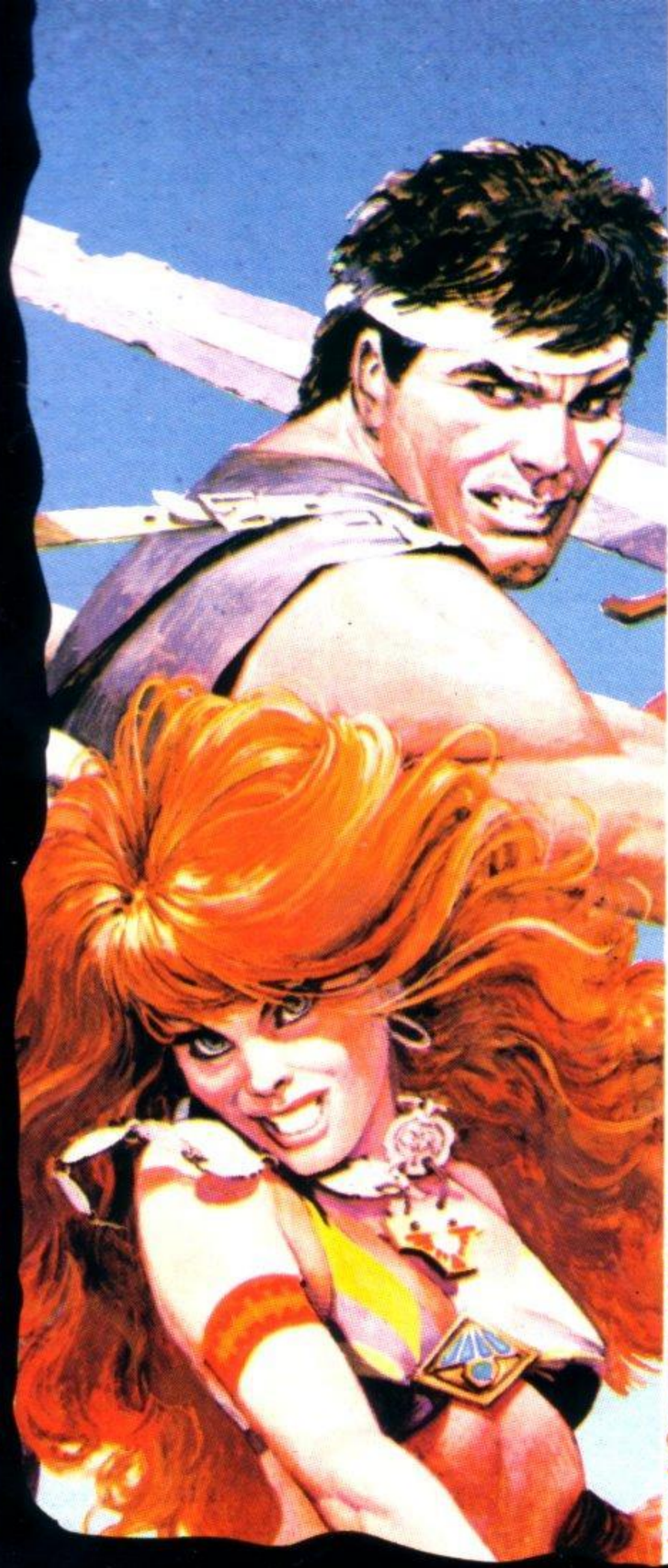
DWM: So you think the show as an entity is strong enough to continue?

Alan: Yes, because it's infinite, really. It can always change. It's managed to change over twenty-six years, and as I keep reiterating, the only two factors are the Doctor and his companions. The rest of it is imagination. It can go on indefinitely. ◆

Interview conducted by Joe Nazzaro, with thanks to Sheelagh Wells.



William Barton in a re-shoot of the close up shots for the bike duel at the end of *Survival.*



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AGGG! KALIK YOUNG! THEY'RE DISGUSTING!

DON'T LET THEM PULL YOU UNDER!

THEY'RE *HATCHLINGS!* THEIR BODY SHELLS AREN'T HARD YET!

EEEEEEEEKK!

PULL THEM UP, SARAH. THEY PANIC OUT OF THE FLUID!

EEEEEEEEKK!

THEY'RE BACKING OFF. BUT THAT NOISE THEY MAKE, IT'S HORRIBLE!

JUST ONE THING BEFORE WE LEAVE.

EEEEEEEE!

SCRIPT: **ANDREW DONKIN AND GRAHAM S. BRAND** ART: **JOHN RIDGWAY** LETTERS: **GLIB** EDITOR: **JOHN FREEMAN**

UGH! THIS ISN'T THE TIME FOR GAMES, DOCTOR!
THINK, SARAH! WE'RE BEING TRACKED BY HUNTERS WHO'LL TRY TO FIND US THE WAY BEES FIND POLLEN.

OF COURSE! THIS ... STUFF - IT WILL PUT THEM OFF OUR SCENT!
LET'S GET OUT OF HERE - I'VE NO INTENTION OF END-ING UP LIKE THOSE POOR DEVILS WE FOUND ON THAT BUS...

WE NEED TO GET INTO THAT CON-TROL CENTRE WE SAW.
WE DO?

IT'S THE HEART OF THEIR POWER. IF WE COULD SABOTAGE IT IN SOME WAY... WE'D NEED A DIVERSION...
DOCTOR! RE-MEMBER THOSE DRIED COCOONS WE FOUND? I'M SURE THEY'D BURN QUITE WELL.

KLAAAK!
KLAAAK!
THE HUMANS TRAIL ENDS HERE! KILL THEM!

THEY ARE NOT HERE, LEADER! HOW IS THIS?
THEY WILL NOT ESCAPE US. THE HUNT WILL TRIUMPH!
EXCUSE ME, MY INSECTILE FRIEND...
YOU'RE THE HUMAN THEY'RE HUNTING!
TATTLE TALE!
AAAWRK!

HE FELL FOR IT, DOCTOR!
I NOTICED. NOW LET'S GET THESE BACK TO THE CONTROL CENTRE, AND SMOKE THE KALIK OUT...
?

KOFF! ONCE WE'RE INSIDE, WE WON'T HAVE MUCH TIME, WILL WE?
ONCE I'M INSIDE, SARAH. WHEN ALL THE COCOONS ARE IN PLACE, I WANT YOU TO GO BACK TO THE TRAIN WE ARRIVED ON AND WAIT.

WE'RE TOO HIGH UP, DOCTOR!
NEVER MIND. THEY WON'T BE EXPECTING AN AERIAL ATTACK!

THEN I'M RATHER AFRAID THEY'LL KILL ME.

DO YOU ALWAYS HAVE TO BE SO HONEST, DOCTOR?

THERE IS MUCH HONOUR IN A KILL FROM THIS HEIGHT.
JOHN RIDGWAY

HEY, UGLY! WHAT ABOUT ME?
KILL HER!

IT RUNS! SUCH COWARDICE!

ONCE I'M DOWN, I'LL TRY TO FIND A WAY OF PUTTING A SPANNER IN THE KALIK WORKS.
WHAT IF YOU CAN'T?
NOW THAT COULD BE JUST WHAT I'M LOOKING FOR.
THE MALE IS BELOW IN THE SMOKE. HE MUST DIE FOR THIS OUTRAGE!
IF I CAN JUST CORRECT THE FREQUENCY TO TWO THIRDS OF THE OPPOSITE UNIT'S AND THEN WORK UP...
YOU MUST DIE...!
AAGGH!

I DON'T THINK YOU'RE MUCH OF A HUNTER.
IN FIVE SECONDS YOU WON'T BE MUCH OF...

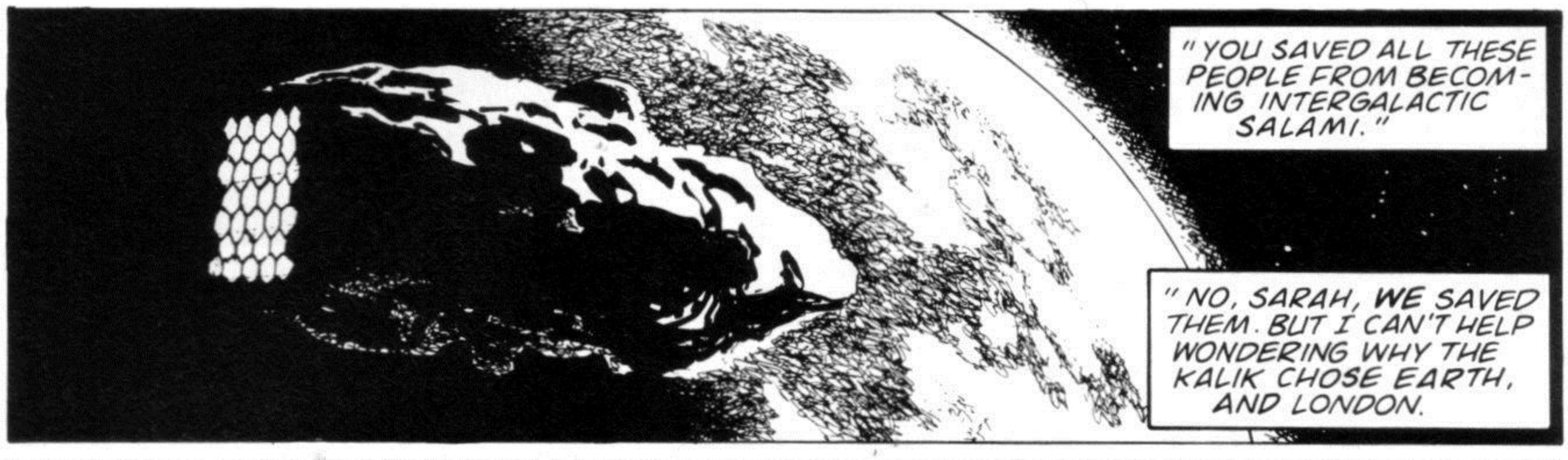
KILLL!
UGH... GET OFF... ME!
ZZAAKK!

...ANYTHING...
WHAT... WHAT'S WRONG WITH YOU?

IT'S OVER.

WHAT DID YOU DO? THEY ALL JUST SUDDENLY ... STOPPED. ARE THEY DEAD?
NO-I ADJUSTED THE HYPNOTIC SIGNAL THEY USE TO CONTROL THE KIDNAPPED HUMANS ONTO A DIFFERENT FREQUENCY- ONE ATTUNED TO THEIR INSECT BRAINS.

I'LL CONTACT THE KALIK HIVES AND MAKE SURE THESE BUTCHERS MEET WITH SOME SORT OF JUSTICE.
SO WE CAN GO TO OUR CONCERT!
YES. I LEFT PART OF THE CONTROL SIGNAL WORKING SO THE TRAIN PASSENGERS WON'T PANIC. THE LAST THING WE NEED IS A BUNCH OF IRATE COMMUTERS!


"YOU SAVED ALL THESE PEOPLE FROM BECOMING INTERGALACTIC SALAMI."
"NO, SARAH, WE SAVED THEM. BUT I CAN'T HELP WONDERING WHY THE KALIK CHOSE EARTH, AND LONDON.

ARE YOU SURE THE TRANSMAT WILL WORK ON AUTOMATIC?
OF COURSE. AND THANKS TO THE CONTROL SIGNAL, THE REST OF THE PASSENGERS NEED NEVER KNOW WE LEFT EARTH. I SET THE CONTROLS FOR THE ALBERT HALL STATION. IT'LL SAVE TIME.

BUT DOCTOR! THERE ISN'T A ROYAL ALBERT HALL STATION!
SSSH!

"HUSH, SARAH!"

"LET'S JUST MOVE AWAY. QUIETLY."

"THERE'LL BE A GREAT DEAL OF TROUBLE WHEN THEY REALISE WHAT WE'VE DONE!"
THE END?

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The best laid plans . . . **Elisabeth Sladen** has been very busy with filming work in the last two months, delaying our opportunity to interview her. We're now hoping to bring you that exclusive in **Issue 163.**

FINE TELEVISION

I saw *Battlefield* recently on my local PBS station – I loved it! Nicholas Courtney is superb as always as the Brigadier and it's nice to see he can change with the times.

Here in America (in St. Louis, at least!) the BBC has always produced some of the finest television around. Up to now, they seem to have shown more wisdom than our own networks. In 1969, NBC cancelled *Star Trek*. Just look at it now! I hope the BBC doesn't make the same mistake with *Doctor Who*.

Gary Kaetzel,
St. Louis,
Missouri,
USA.

EXPRESSING AN INTEREST

After a long month buying up British institutions and destroying them, this American likes nothing better than reading **DWM.** However, what should **Issue 159** be filled with but vicious vitriol about assumed American advances on *Doctor Who?*

I acknowledge there are legitimate fears about independent production. Businesses, not just US businesses, are in television for profit and will cut and run at the first sign of trouble. Davis' comments concerning complexity are also worrisome. However, I'm not sure how these fears can be blamed on the American public. The way Matthew McLean talks, "Americanization" sounds like something from Season Twenty-Seven's possible opener, *The Rani in Red:*

THE RANI: Now Doctor, help me repair my android olfactoroid or your companion will be . . . Americanized!

THE DOCTOR: No! Not that, you evil fiend! I'll help!

Americanization isn't a synonym for stupid. Even if it were, I doubt there is much to fear from US companies expressing an interest. These companies "express an interest" in thousands of concepts every year, yet rarely use them. I really doubt that *Doctor Who* could ever be shown on the networks here, as it is virtually unknown, usually shown very late at night. *Who* fans all over the world are legitimately concerned about the show's future right now, including US fans.

From what I hear, England's swamped with our tv shows and movies anyway. I would think that any nationalistic feelings about *Doctor Who* would be pride that it has caught on here, despite the difficulties, due to its quality of writing. As for the fears of an American Doctor, I have to admit I am loathe to see one as well, but for a different reason. Given *Doctor Who*'s past forays into American accents (such as *Claws of Axos, Planet of Fire*), the result could be truly terrifying!

J.B. Benedetto,
Hyattsville,
USA.

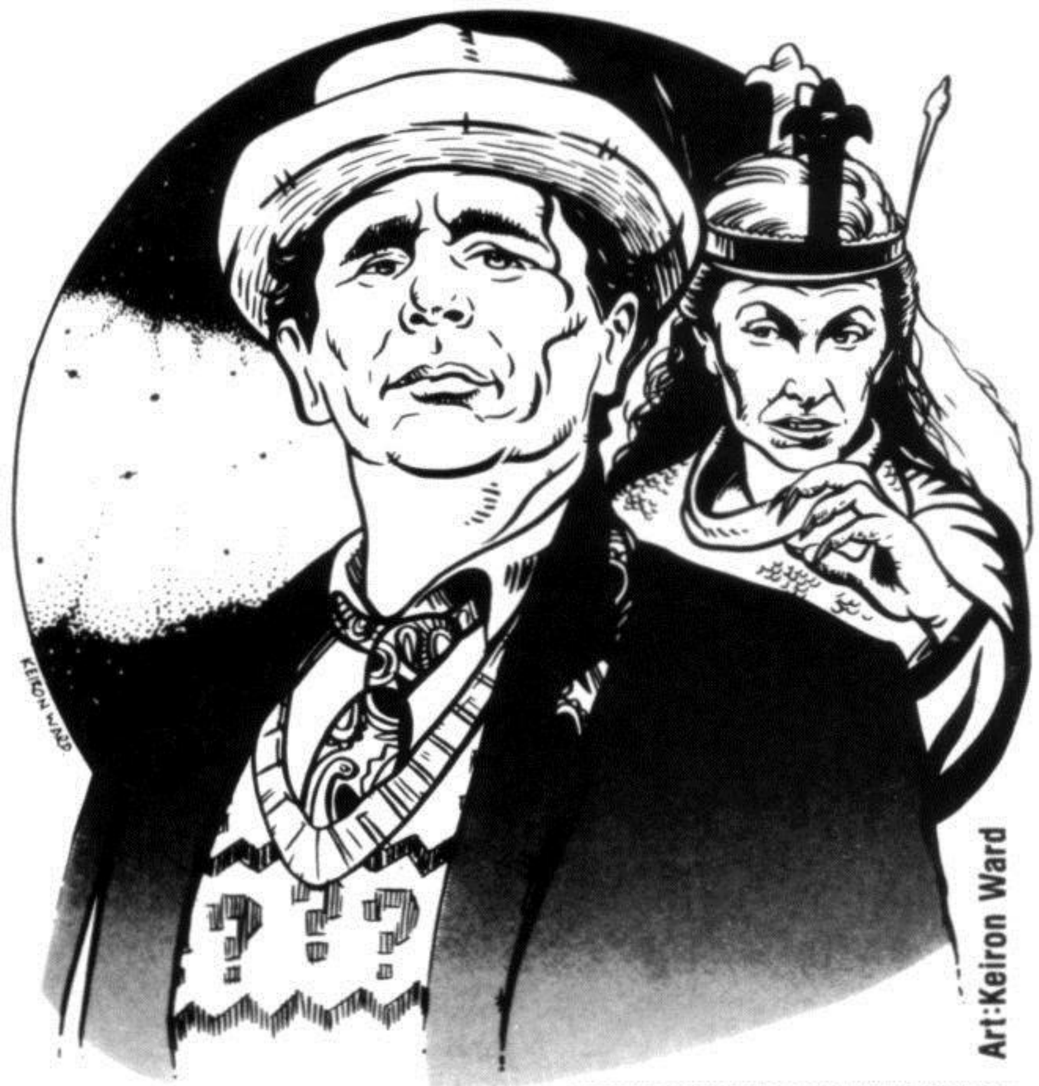
Thanks for your letter, J.B. In answer to your Ace question, in Remembrance of the Daleks *she calls Mike a grass, not gross. Grass in this case means a tell-tale, a snitch and more importantly in helping the Daleks, a traitor.*

CORPORAL PUNISHMENT

I felt that I had to comment after reading the Angela Bruce interview in **Issue 159.**

I would be fascinated to know who advised the production team that it is a 'standard Military thing' to address a female officer as 'Sir'. It is certainly not a standard British military 'thing'; and Brigadier Bambera is shown to be British by her rank badges. As any manual of Military Discipline (not to mention any old soldier) will tell you, the correct form of address is Ma'am (pronounced to rhyme with 'jam'). Most of the female officers that I know would consider it a great insult to be addressed as 'Sir'.

Maybe it was the same source of advice that resulted in a UNIT trooper saluting a Sergeant! ▶



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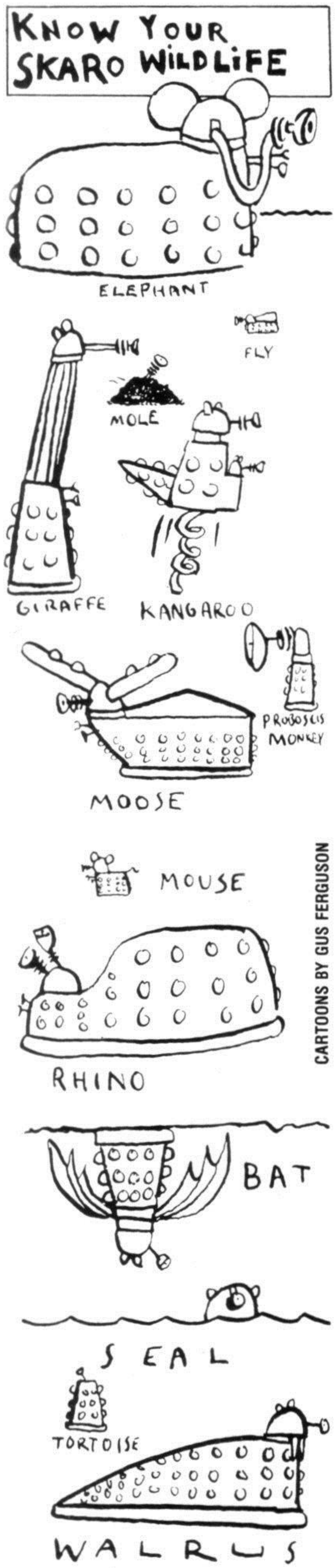

CARTOONS BY GUS FERGUSON

◀ (*Battlefield: 1*). That should have cost him a weeks' jankers.

I was glad to see the UNIT troops finally wearing the correct UN blue berets, (I understand this was previously not possible due to CSO) but why-oh-why did they have to put them on sideways. The two small holes on the 'side' of the beret are for fitting the cap badge, which should be worn above the left eye – they are not for ventilation.

Incidently, in case anyone is wondering why I am so certain of my facts, I have been a member of the armed forces for the past thirteen years.

Kevan Loosely (Corporal), London

NOT BORING AT ALL

How on Earth can the early stories released on video be labelled as boring! (Video View, **Issue 159**) *An Unearthly Child* is excellent, presenting a very strong set of images as does *The Daleks*. They are not boring but incredibly interesting for a seventeen year old like me who has been used to all-action television.

The Seeds of Death may be slow but the trick for the black and white stories is not to watch them all in one go. *The War Games* is much more enjoyable broken up, especially as Troughton treats it as one long glorious coup.

As for the future, well *The Mind Robber* is superb and highly amusing. I've also seen *The Aztecs* and for a historical story, that's great also.

What are boring are stories like *Paradise Towers, The Mysterious Planet, Terminus* etc. which were drawn out and not at all inspiring to watch. The early stories rely on dialogue and undercurrents, as did *The Greatest Show in the Galaxy*. Not all out action, which can be tedious. Somehow I can't see John Freeman claiming *Greatest Show* is boring just because it is predominantly dialogue and not action based.

Philip Hawke, Godalming, Surrey

NO NOSTALGIA?

Nostalgia appeared approximately every four months in **DWM** but it started getting more and more infrequent – the last Nostalgia was the *Tomb of the Cybermen* (**Issue 150**). What exactly happened? Please bring it back – after all, eight months is a long time without a good friend! My 'vote' for the next Nostalgia article (if there is one) is *The Three Doctors*).

Paul Lee, Darlington, County Durham

Nostalgia *returns next issue with* Marco Polo, *as trailed over recent issues. Features for magazines often get juggled when a new Editor takes over and we've been experimenting with new formats. To answer the pleas, the next* Nostalgia *will be* The Three Doctors. *Who says we don't listen to our readers?*

IN BRIEF . . .

***Survival* Points:** A number of readers wrote in to answer Andrew Webster's query about why the Doctor returned to Earth in *Survival* without a kitling (**Issue 158**). **Ben Morris** from Nottingham points out that the Doctor was possessed by the planet himself at the end of the story (his eyes change briefly to green) giving him the ability to return home.

Both he and **Paul Cope** from Gwynedd point out that the TARDIS is now the Doctor's home, and not Gallifrey. Paul adds that we've witnessed the Doctor's ability to find the Police Box even without homing devices.

Paul Smith (from Leicester) adds that The Master is also affected by the planet and he has returned to Gallifrey. Perhaps, even now, he's stealing a TARDIS once again and plotting his revenge on the Doctor . . .

Collector's Corner: Ronnie Duncan from Dunfermline, Fife was delighted to see this new column by David Howe, but disgusted at the prices quoted for items of merchandise. Like other readers pleased to see the feature, the prices were far in excess of anything he had been asked to pay. "Perhaps our American cousins are prepared to pay your listed price, but all your article is likely to do is to encourage the less greedy dealers to up their prices as they will feel they are underpricing what they have when they see this article."

You weren't alone in these fears but your allegations of a lack of research are pretty unfounded – David Howe's merchandise collection is second to none, and I imagine he knows what he paid for the items in it. However, future columns will only indicate the availability of a merchandise item. Then you can all haggle. . . **Robbie Ledger** suggested we expand the feature by adding a Swaps and Items for sale section. Apart from illegal items such as pirate videos, there's no reason why **Data Coils** can't be used for this purpose, as clubs are finding.

PRIZE WINNERS

The winners of the **Mediaband Competition** in **Issue 155** were: First Prize, Richard Critchley, St. Helens, Merseyside. Runners Up were: Robert Crisp, Whitby, North Yorkshire; Amanda Hunt, Little Chalfont, Bucks; Hugh

DATA COILS

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Reynolds, Wolverhampton; Gordon Mackinnon, Stornoway, The Isle of Lewis, Scotland; Stephany White, Lake Worth, Florida USA; Chris Earl, Sunderland, Tyne and Wear; Derek Maranda, Wheeling, Illinois USA; Alan Peacock, Dundee, Scotland; Joe M. Curreri, Newtown, Pennsylvania USA; and Robin Macdonald, Corstophine, Edinburgh.

The Remembrance of the Daleks Target book winners following the **DWM Season Survey** in **Issue 156** were:– Tim Boxall, 58, Rose Walk, Goring, Worthing, W. Sussex; Luke Filmer, 12, Rapanea Court, Endeavour Hills 3802, Melbourne, Australia; Patrick Gallagher, 463, Greenwood Road, Poundswick, South Manchester; Philip Irwin, 5, Stonechat Close, Nottage, Porthcawl, Mid Glamorgan; Helen Knott, 35, Broad View, Selsey, Chichester, W. Sussex; Stephen Lovell, Tarr Farm, Kingston-St-Mary, Taunton, Somerset; Ricardo Marabese, 39, Albury Drive, Pinner, Middlesex; Anthony McGill, 13e Kirkwood Street, Coatbridge, Strathclyde, Scotland; Tony Nixon, 25 Russell Place, Linwood, Renfrewshire; Stephen Palmer, 50 Nabbs Lane, Hucknall, Nottingham; Ben Pestell, 42, Church Hill Road, Walthamstow, London E17; Mark Player, 3, Castle Rise, Wheathampstead, Herts; Paul Radoy, 19, Ashford Drive, Sacriston, Durham; Gareth Roberts, 4, Gladstone Street, Winchester, Hants; Keith Scholes, 50, Guildstone Road, Urmiston, Manchester; Gian-Luca di Rocco, 50, Senator Reesors Drive, Markham, Ontario, Canada; Keith Sheppard, 15, Church Lane, Wallingford, Oxon; Kevin Snipes, 1118 Parkside Drive, Urmanel Beach, Florida, USA 3474; Marie Summers, 96, Faircawn Court, Charlton, London SE7; and Philip M. Virco, 7, Cooper Lane, Shelf, Halifax, West Yorkshire.

ADDITIONAL INPUT

Issue 159: ***The Happiness Patrol*** was not the final W.H. Allen *Doctor Who* novel – **Issue 159, Additional Input:** Was *Evil of the Daleks* filmed at Knebworth House? *DWM* writers are currently exploring this option. Meanwhile, the battle rages.

NEXT ISSUE: ***Nostalgia*** **returns, with a look at** ***Marco Polo,*** **the first ever historical story. Writer John Lucarotti and designer Barry Newbery contribute some exclusive material. Plus: Sophie Aldred (conventions, work, motor-biking allowing) zooms in with her article on a day's recording of Season Twenty-Six. Plus, she's on a special photographic cover which ties in with our text story,** ***Aeons!*** **Off the Shelf, comic strip and the latest news round off** ***Issue 162,*** **on sale 14th June. Order a copy today!**

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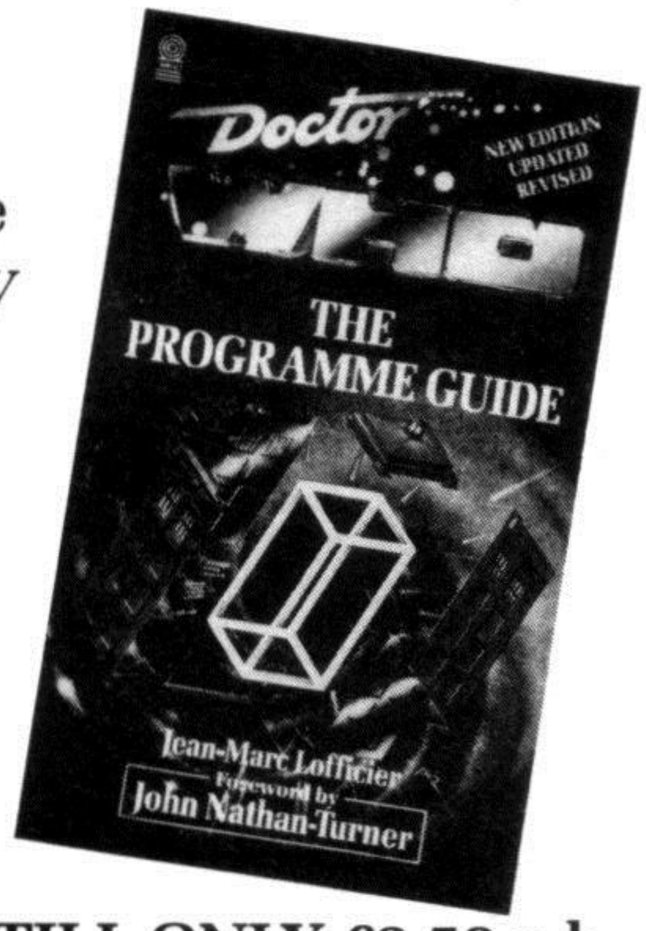

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MATRIX DATA BANK

A bit of a mixed bag this issue, so without further ado, on to our first question from **Michael J. O'Connell** from America. He wants to know if Jim 'The Doors' Morrison's friend Tom Baker who appeared in an American-made biker movie is the same as the *Doctor Who* Tom Baker. No – they are different people.

Three questions from **Zoe Bullock** from Wisconsin USA now. First she asks what Jamie yells when launching himself into battle and whether the meaning has ever been explained. It has never been explained on television, but according to the *Encyclopedia of the Worlds of* Doctor Who: *A-D,* the phrase is Creag An Tuire and is the rally cry of the Clan McLaren (of which Jamie was a member).

Zoe's next question concerns *The Two Doctors* and the comment at the start that Victoria left the Doctor to study graphology. She wonders if this interest of Victoria's was ever mentioned in any of the stories that featured

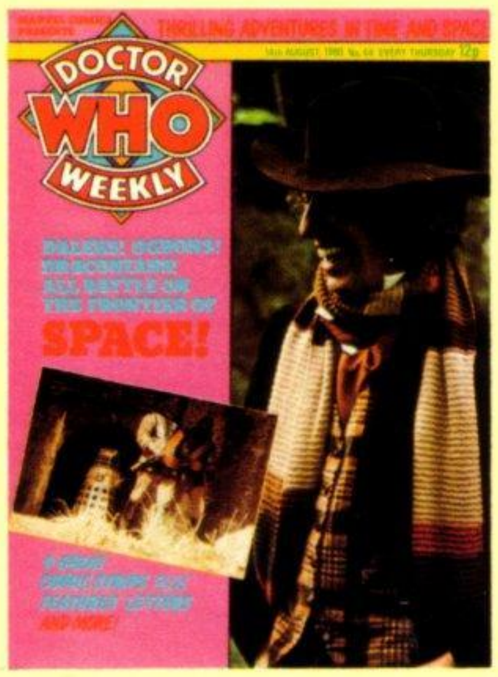
NAME THAT TUNE

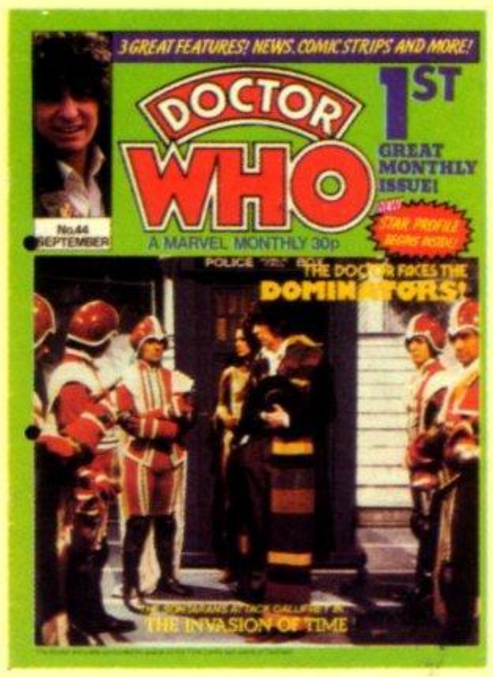
Following on from the question of whether the Doctor eats or not (from which I think the conclusion has to be that he eats as much as the rest of the cast) we move to another area. This time the questioner is Jon A. Telfer from Galloway in Scotland and he asks how many times the Doctor has been known to sing. As far as we have found to date, the answer is 19. . .

***The Chase*:1 – Sings as he sunbathes outside the TARDIS.**
***The Krotons*:1 – Hums a section from *The Poacher* as he clambers over the mica wasteland.**

***Spearhead from Space*:2 – Sings in the shower at Ashbridge Cottage Hospital.**
***Doctor Who and the Silurians*:1 – Sings a version of Lewis Carroll's *Jabberwocky*.**
***Inferno*:1 – Sings *Le Donna e mobile* as he drives along in Bessie.**
***Inferno*:7 – Sings *Shine on Martian Moon*.**
***Terror of the Autons*:1 – Sings *I Don't Want to Set the World on Fire* just before his bench experiment explodes.**
***The Curse of Peladon/The Monster of Peladon* – Croons the old Venusian Lullaby *Kickleda Partha Menin Klatch*.**
***The Face of Evil* – Whistles *Colonel Bogey* as he walks through the forest.**
***The Talons of Weng-Chiang*:3 – Whistles *Colonel Bogey* again as he walks the streets.**
***The Invasion of Time*:6 – Whistles *Colonel Bogey* once more as he wanders the TARDIS.**
***The Visitation*:4 – Hums *London's Burning* as it does.**
***Black Orchid*:1 – Sings *I Want to be Happy* as he prepares for the Masque.**
***The Five Doctors* – The Doctor sings a Gallifreyan rhyme to the Brigadier in the Death Zone.**
***The Two Doctors*:2 – Sings a snatch of *The Barber of Seville*.**
***The Trial of a Time Lord*:12 – Sings something loud and operatic as the TARDIS dematerialises.**
***The Happiness Patrol*:3 – Croons *As Time Goes By* at the Forum.**
***Doctor Who and the Pescatons* (record) – Sings *Hello Dolly* to distract the Pescaton.**

With thanks to Andrew Pixley.





COVER VERSIONS

Nathaniel E. King, again from the States, asks about the *Doctor Who Weekly* cover to Issue 44 that was reprinted on page 9 of the *Doctor Who Magazine Tenth Anniversary Special*. That cover shows the issue to be a weekly, but his is the first of the monthly issues. Can this be explained? Yes it can.

Magazine publishers generally work a few issues in advance and often covers are the first things to be prepared. When the decision to go from a weekly to a monthly publication schedule was taken, the cover for the weekly issue had already been prepared and it was this that appeared in the Special. Issue 44 was the first monthly issue with the cover that we all have in our collections.

her. The answer is no, and within the context of the Troughton years, Victoria did not leave to study anything. She left because by the end of *Fury from the Deep*, she was tired of adventures and travelling and missed her family (See Archive, **DWM Issues 145-6**).

Finally, Zoe asks what Jamie did in *The Web of Fear* that prevented the Doctor from destroying the Great Intelligence. The simple answer is interfere, but to his credit, Jamie thought he was saving the Doctor.

The Great Intelligence had set up a mind draining machine into which the Doctor delivered himself. The Doctor, apparently reluctantly, entered the machine. Jamie, thinking the Doctor would be killed, set the Yeti under his control onto the other, Intelligence controlled Yeti and in the confusion the Doctor was pulled from the machine.

Unknown to Jamie the Doctor had crossed some wires on the machine and it was draining the Great Intelligence instead of vice versa. Thus the Intelligence's link with Earth was severed but it still survived, drifting in space.

ROLE PLAYING

Cornwall is our next port of call and **Justin Webb** asks about the current incumbent of the role of the Master, Anthony Ainley. Justin wants to know what else he has appeared in.

To answer this I got in touch with Anthony Ainley who very kindly provided, not a complete list, but a selection of his credits from film and television. His tv credits include *Upstairs, Downstairs* (LWT), *Lillie* (LWT), *It's Dark Outside* (Granada), *The Boy Who Won the Pools* (TVS), *Tales of the Unexpected* (Anglia), *Elizabeth R* (BBC), *Hassan* (BBC), *Nicholas Nickleby* (BBC), *Warship* (BBC), *Flight of the Heron* (BBC), *The Way of the World* (BBC), *The Wild Duck* (BBC), *Trelawney of the Wells* (BBC) and *The Spyders Web* (ATV). Film appearances include *The Land that Time Forgot, Oh What a Lovely War, Blood on Satan's Claw, Assault, Exorcise at Midnight* and *Inspector Clouseau*.

CYBER NAMES

From the Master to the Cybermen and **Craig McEwan** writes from Glasgow to ask about the fate of Krang from *The Tenth Planet*. Craig points out that in the *Doctor Who Encyclopedia* it says that Ben killed Krang in *The Tenth Planet* and yet in the novel of *The Moonbase* (the novel is called *Doctor Who and the Cybermen*) there is a Cyberman called Krang.

What we have here is a case of the novel differing from the televised version. On tv, the Cybermen in *The Tenth Planet* have names whereas those in *The Moonbase* do not, apart from one called Tarn. However remember that the novel of *The Moonbase* was written before *The Tenth Planet* novelisation and that includes some Cyberman names.

TITLE SEQUENCES

Now we move to title sequences and **Mark Benoy** writes from London to try and settle a wager he has with a friend, who maintains that he has seen a title sequence that featured Hartnell's Doctor changing to Troughton, to Pertwee and so on. Mark on the other hand is certain there has never been such an introduction to the programme.

This is a tricky one, because Mark is quite right, there has never been an introduction to the programme like this. On the other hand, there have been compilation and special tapes constructed for conventions that show all the Doctors so the friend may well have seen one. As a matter of interest, the only time the title music has deviated from the norm at the time (excluding *Earthshock* Part 4 which had no music and the Australian version of *Carnival Of Monsters* which had a different arrangement for Episode Two) is *The Five Doctors* for which Peter Howell combined the old-style music and the new-style for the closing titles of the final episode (and the compilation).

BESSIE'S TIME TRAVELS

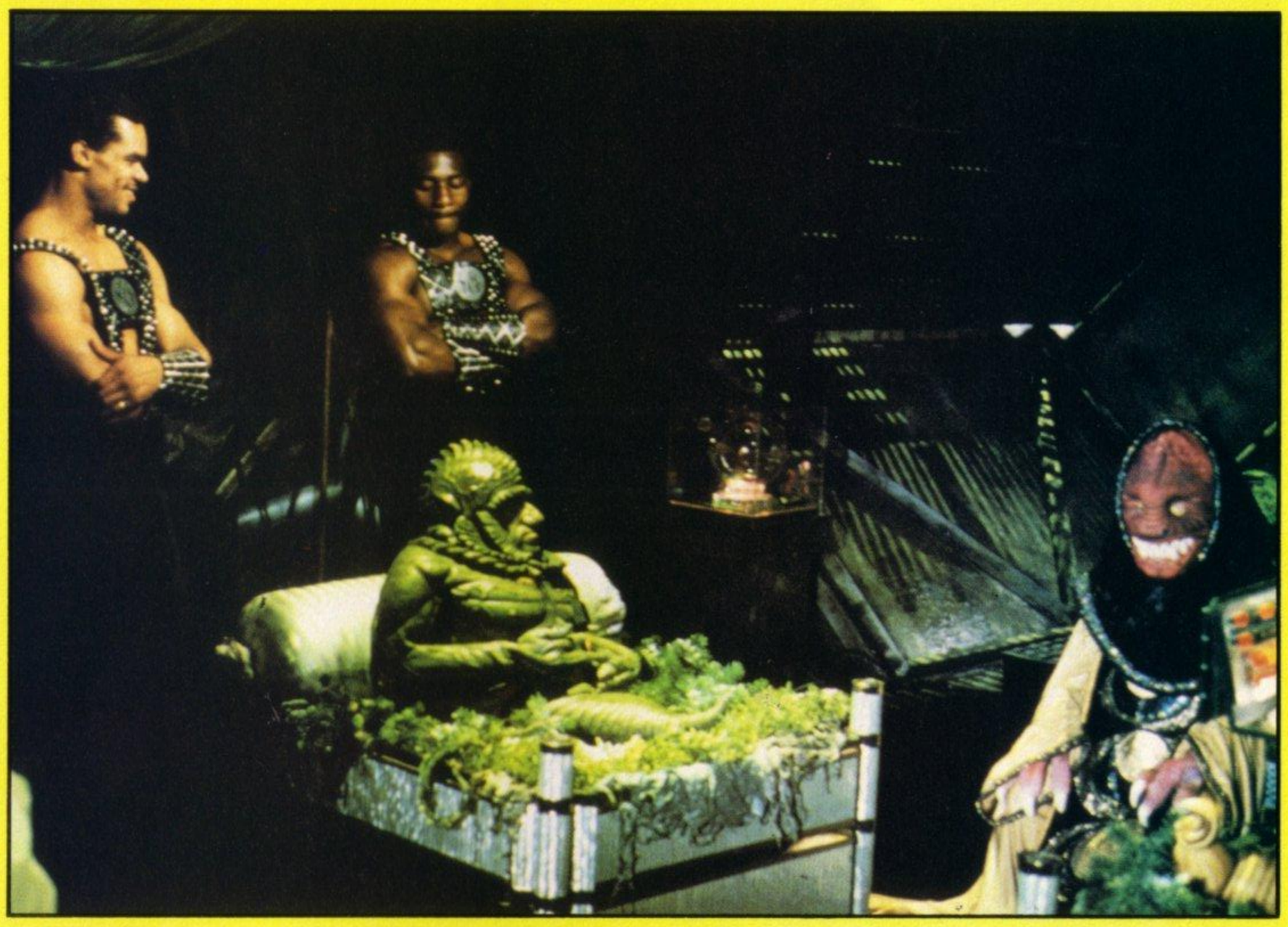
Finally, **Patrick Neighly,** again from the USA writes to ask about the Doctor's car Bessie. He wants to know if *The Five Doctors* was chronologically the car's last appearance.

It very much depends on whose chronology you are going by. If it is the Doctor's then *Battlefield* is Bessie's last appearance to date. If it is Earth-time then that is probably also *Battlefield* taking the Brigadier as a basis for the passage of time. *The Five Doctors* had Bessie being driven by the Third Doctor so presumably that was during his time on Earth, however the events on Gallifrey were not dated (except by the fact that Borusa is incarcerated at the end, placing it after *The Deadly Assassin* and *The Invasion of Time*) so no conclusions can be drawn. Patrick also mentions that he can't recall the Doctor retrieving Bessie at the end of *The Five Doctors* but we can assume that the car was returned at the same time as all the Doctors and companions. ◆

The TARDIS is hurled into the Mandragora Helix. Image © BBC.

Matrix Data Bank compiled by David J. Howe. If you have any questions about* Doctor Who, *write to Matrix Data Bank,* Doctor Who Magazine, *Arundel House, 13/15 Arundel Street, London WC2R 3DX. Sorry, personal replies are impossible. COMING UP: Following our Matrix Data Bank: Season Twenty-Six special in* Issue 159 *we're looking for questions on Video Effects for a future Data bank – if you have any, send them in!

EPISODE GUIDE



SEASON 23: COLIN BAKER – THE TRIAL OF A TIME LORD

Code	Story Details	No. of Episodes	Novelised by	DWM REFERENCES			Original transmission dates (First and Last Episodes)	Notes
				Archive	Nostalgia	Flashback		
7A	Part One-Four by Robert Holmes Dir: Nick Mallett Producer: John Nathan-Turner S. Ed: Eric Saward	4	*The Mysterious Planet* by Terrance Dicks				6.9.86 27.9.86	Story set on Ravalox/Earth. First appearance of the Inquisitor (Linda Bellingham) and Michael Jayston as the Valeyard. Tony Selby played Glitz. Joan Sims played Katryca, leader of the Tribe of the Free.
7B	Part Five-Eight by Philip Martin Dir: Ron Jones	3	*Mindwarp* by Philip Martin				4.10.86 25.10.86	Peri dies – or does she? Nabil Shaban reprised the role of Sil, Patrick Ryecart, Crozier and Brian Blessed, Yrcanos. Location recording at Brighton.
7C	Part Nine-Twelve by Pip and Jane Baker Dir: Chris Clough S. Ed: None listed	2	*Terror of the Vervoids* by Pip and Jane Baker				1.11.86 22.11.86	Mel (Bonnie Langford) joins. Ex-*Avenger* Honor Blackman played Professor Lasky. Visual effects designed and built the Vervoids organic 'firearm', powered by compressed air.
	Part Thirteen- Fourteen by Robert Holmes and Pip and Jane Baker Dir: Chris Clough	2	*The Ultimate Foe* by Pip and Jane Baker				29.11.86 6.12.86	Colin Baker's final tv appearance to date as the Doctor. Tony Selby again played Glitz, Geoffrey Hughes, Popplewick.

NOTE: Producers (Prod) and Script Editors (S.E.) are only listed once until they change. **BBC Archives:** All episodes exist in broadcastable format for stories from 4A onwards. **DWM:** Letter prefixes indicate a reference to a Special (e.g. A/S89 – Anniversary Special 1989).

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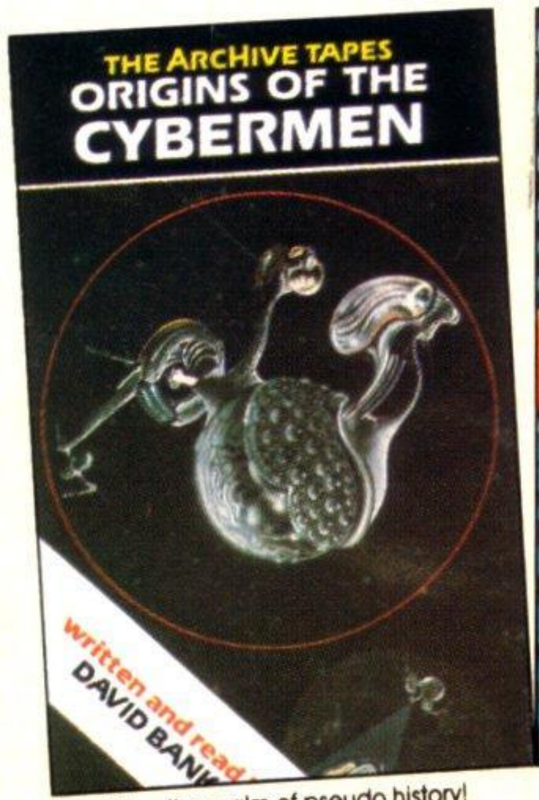

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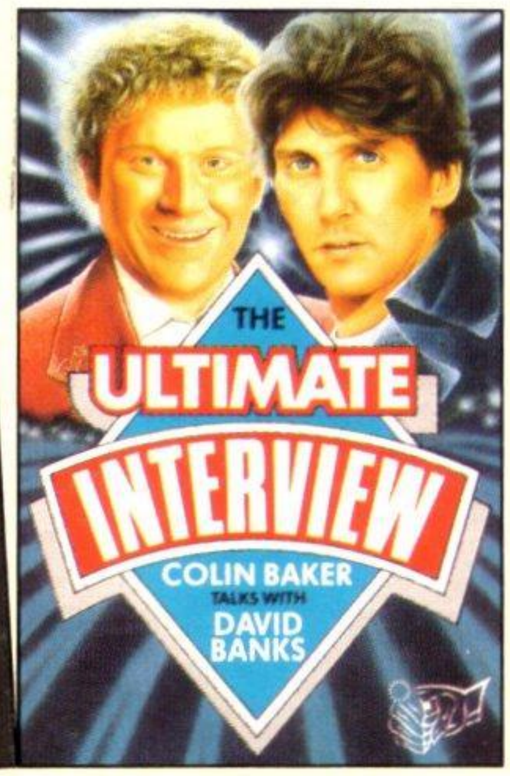

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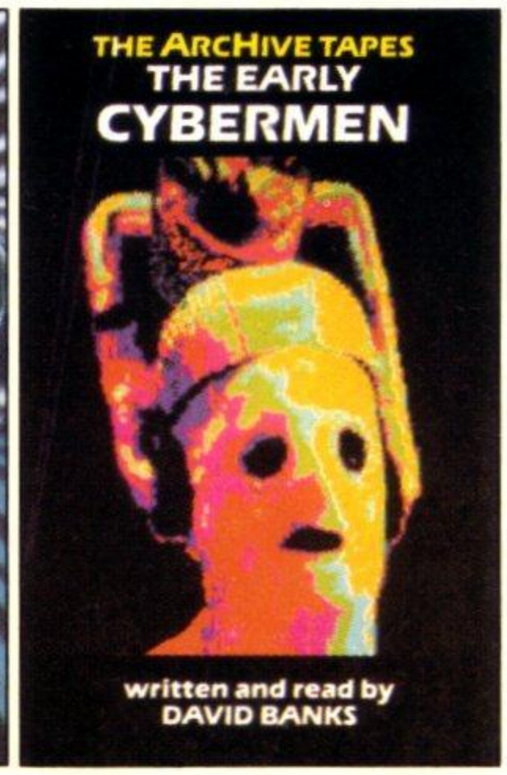

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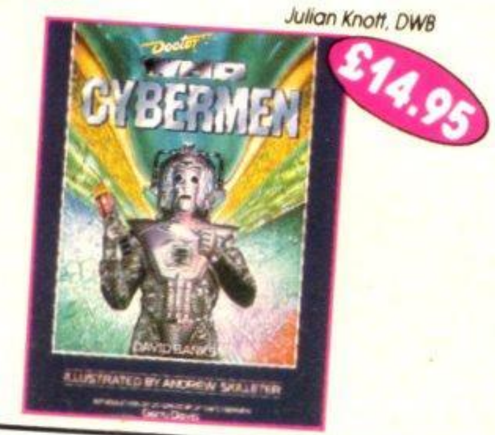

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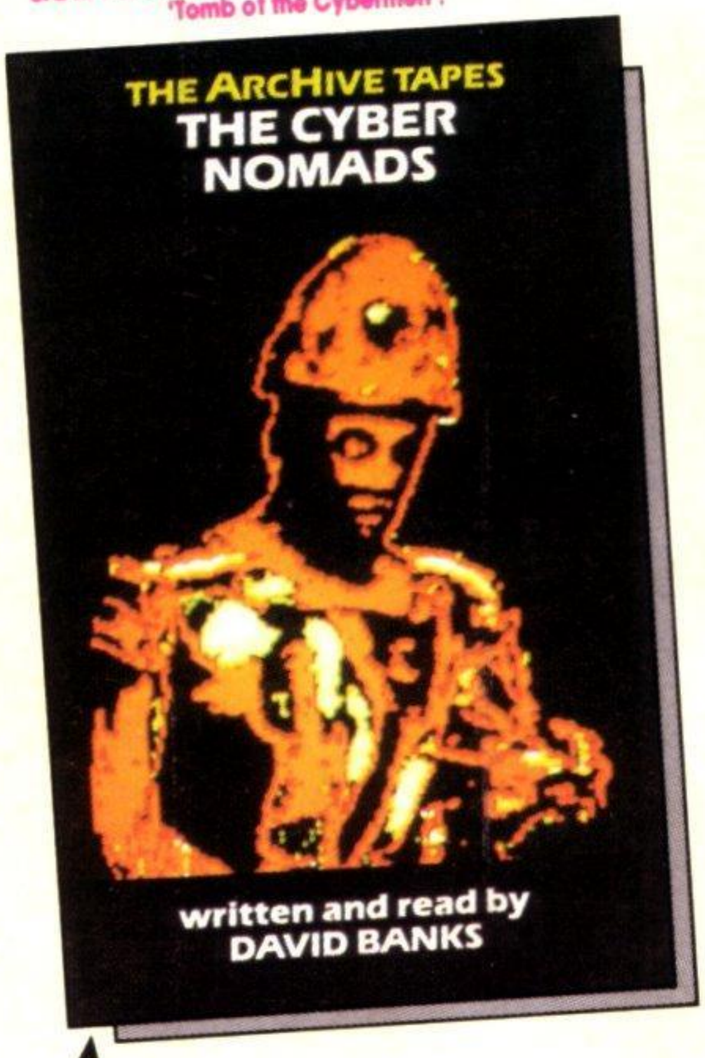

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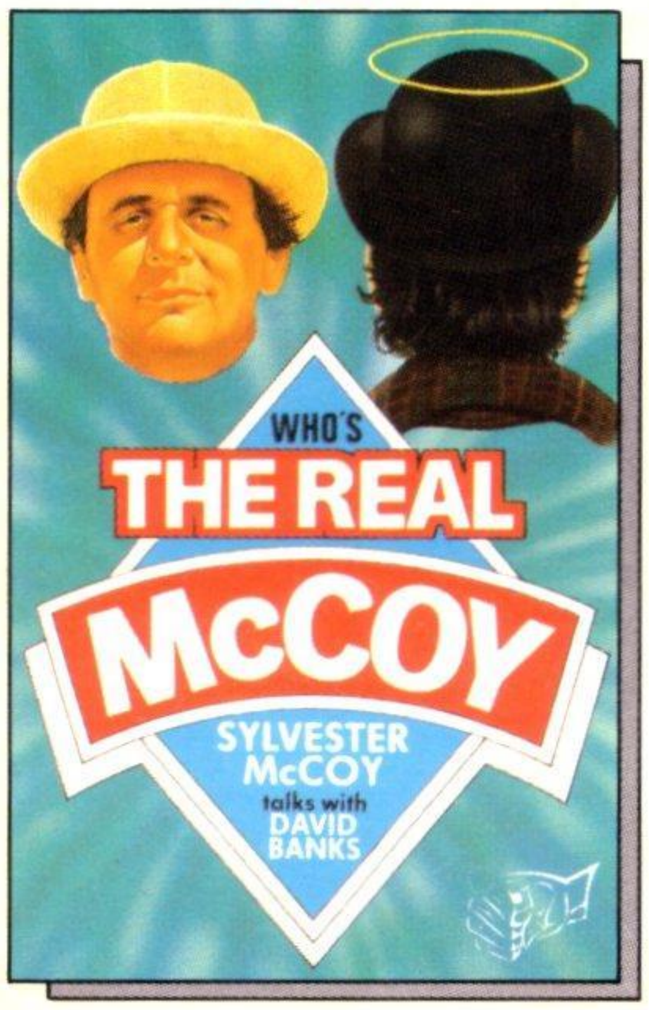

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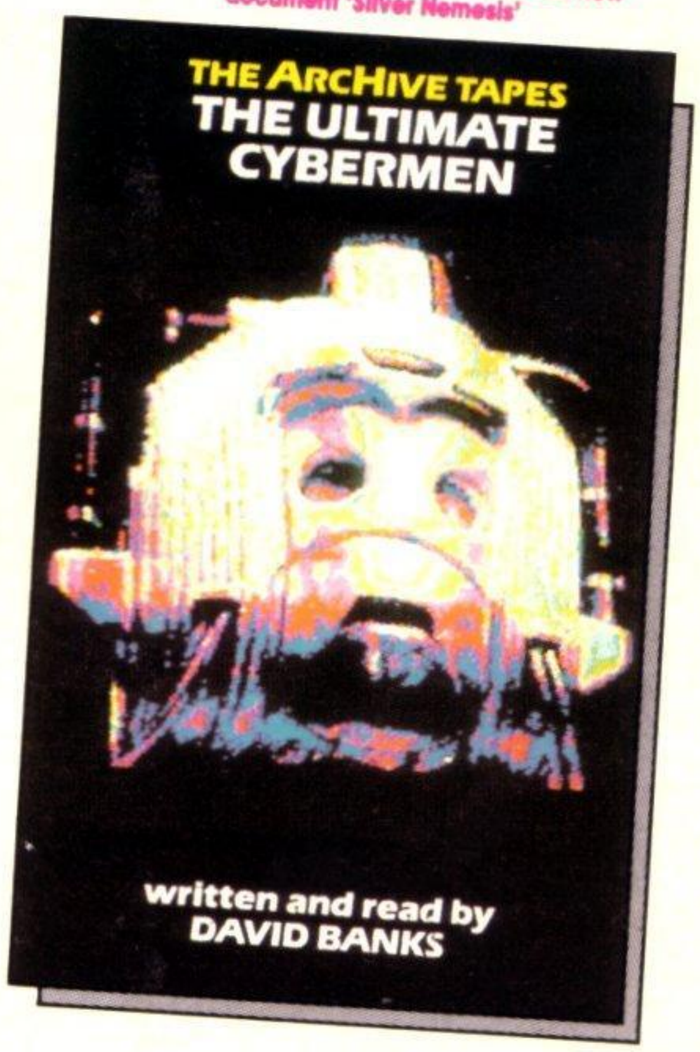

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